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# NATURAL MUSIC · READER



NUMBER · TWO



FREDERIC H. RIPLEY  
THOMAS TAPPER



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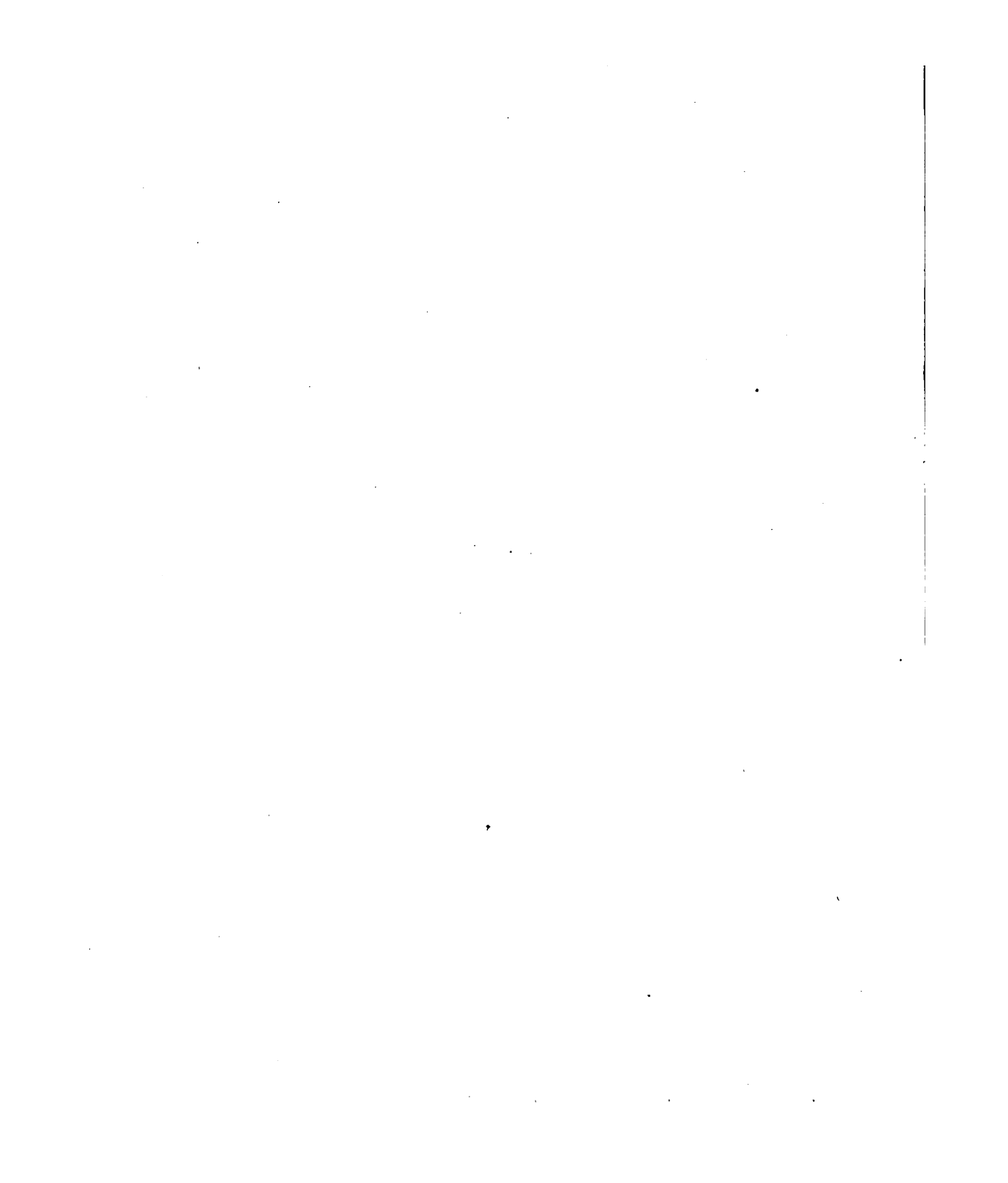
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NATURAL COURSE IN MUSIC

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# MUSIC READER

## NUMBER TWO

BY

FREDERIC H. RIPLEY

PRINCIPAL OF THE BIGELOW SCHOOL, BOSTON

AND

THOMAS TAPPER

INSTRUCTOR IN MUSICAL COMPOSITION AND THEORY. EXAMINER  
IN THEORY, IN THE AMERICAN COLLEGE OF MUSICIANS

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NEW YORK ∴ CINCINNATI ∴ CHICAGO

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NAT. MUS. READ. TWO.

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BOSTON

## Preface.

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This volume opens with a simple expression of the principles of the preceding books, and the plan of advancement is parallel with what has heretofore been presented. The Chromatic, Minor, and Rhythmic elements are further developed and explained. Three-part songs and exercises appear for the first time. The songs are selected from the best composers, and will be found to be strictly educational in character, the children having acquired in the study of the exercises sufficient ability to read them.

Some of the occasional songs are presented in three parts, thus lending variety and offering a study in part-music. If desirable, the occasional songs may be used in unison as before, or the lower grades may sing them in unison and the upper classes in three parts.

The authors extend their grateful acknowledgment to the following publishers and authors, for the use of copyrighted material: Houghton, Mifflin & Co. (for poem by F. D. Sherman, page 15, and poem by H. W. Longfellow, page 51); to the Century Co. (for poem by Anna M. Pratt, page 36); and to Charles Scribner's Sons.



## Directions.

---

Chart Series E contains an explanation of the teaching of this volume ; chart practice should, therefore, precede lessons from the book.

## Vocal Drill.



A preliminary exercise for vocal drill, like the above, appears with each lesson. The object of these exercises is to promote clear and rapid enunciation, to purify the tone, to train the ear, and to cultivate a sense of rhythm. These exercises should occupy a few minutes at the opening of the lesson. They should be sung slowly and carefully till the voices blend perfectly, then the *tempo* should be increased as much as possible. The vowel sounds, *a*, *e*, *i*, *o*, *u*, *oo*, and *Loo* and *La*, should be employed. As the work advances, the previous vocal drills may be sung from memory. The benefit derived from these exercises will depend upon the ease, smoothness, and rapidity with which they are taken.

In all singing exercises, the tone should be soft, flexible, and entirely free from harsh, nasal sounds. The movement should be free, with marked but not excessive accents. The exercise should be spirited but short. The position of the body should be erect, natural, and easy.

# SECTION I.

Ex. 1. See Ch. Ser. E. Modulator 1.      Ex. 2.

Ex. 3.      Ex. 4.

Ex. 5.      Ex. 6.

Ex. 7.      Ex. 8.

Ex. 9.      Ex. 10.

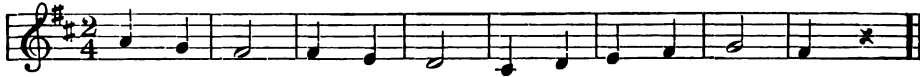
Ex. 11.      Ex. 12.

CLEF. STAFF. | BAR. MEASURE. DOUBLE BAR.  
 HALF NOTE. WHOLE NOTE.  $\frac{2}{2}$  METER SIGNATURE.



Do re - o do.

Ex. 15.



Ex. 16.



Ex. 17.



Ex. 18.



Ex. 19.



Ex. 20.



♯ SHARP. ♩ QUARTER NOTE. ♪ QUARTER REST.  $\frac{2}{4}$  METER SIGNATURE.  
 This means that each full measure contains the value of two quarter notes.  
 — TIE. Notes on the same line or space joined by a tie are sung  
 as one note having their united value.

Ex. 21.

Do re mi - i - o do.

Ex. 22.

Ex. 23.

Ex. 24.

Ex. 25.

Ex. 26.

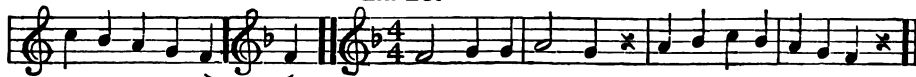
Ex. 27.

Ex. 28.

$\frac{4}{4}$  METER SIGNATURE. This means that each full measure contains the value of four quarter notes. - HALF REST.

$\text{♩.}$  DOTTED HALF NOTE. The dot increases the value of a note one half.  $\text{♩.}$  equals  $\text{♩} \text{♩}$  or  $\text{♩} \text{♩}$

Ex. 29.



Do . . . fa-a-o do.

Ex. 30.



Ex. 31.



Ex. 32.



Ex. 33.



Ex. 34.



Ex. 35.



Ex. 36.



♭ FLAT. The sharps or flats placed next to the clef are called the **KEY SIGNATURE**. They tell where Do is.

The last sharp is always on si or seven of the scale.

The last flat is always on fa or four of the scale.

Ex. 37.

Do - sol - o do

Ex. 38.

Ex. 39.

Ex. 40.

Ex. 41.

Ex. 42.

Ex. 43.

Ex. 44.

---

$\frac{3}{4}$  METER SIGNATURE. This means that each full measure contains the value of three quarter notes.

Second Reader.

Ex. 45. Ch. Ser. E. Page 7.



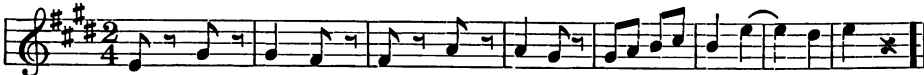
Ex. 46.



Ex. 47.\*



Ex. 48.



Ex. 49.



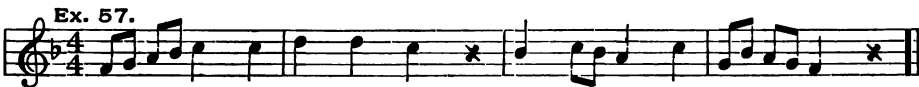
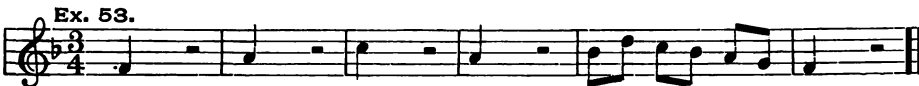
Ex. 50.



\*Notice the difference between Exs. 47 and 48 ; also between Exs. 49 and 50.

♪ EIGHTH NOTE.    ˘ EIGHTH REST.

NOTE. The eighth rest shortens the note before it. Sing as if it were thus ♪ and pay no other attention to the rests.



\* Exercises 54 and 55 are two representations of the same effect.

$\frac{6}{8}$  METER SIGNATURE. This means that each full measure must contain the value of six eighth notes.

♩. DOTTED QUARTER NOTE. ♪ equals ♩ or ♩♪

NOTE. The effect of the different meters should be brought out by a strict regard for the accents. In all the meters the principal accent falls on the first beat of the measure, but in four and six part measure a secondary accent falls on the third and fourth beats respectively. The correct effect of four part measure can be secured by alternately pronouncing com' pro mis' ing, and counting:—"com' pro mis' ing,—one', two, three', four."

Second Reader.



Ex. 59.



Ex. 60.



Ex. 61.



Ex. 62.



Ex. 63. Ch. Ser. E. Page 7, Ex. 2.



Ex. 64.



Ex. 65.



♩ SIXTEENTH NOTE.  $\frac{3}{8}$  METER SIGNATURE. This means that each full measure contains the value of three eighth notes.

NOTE. Observe that the meter signature does not indicate the *rapidity* with which the exercise should be sung. An exercise in  $\frac{3}{8}$  meter should be no faster than one in  $\frac{3}{4}$  unless so indicated.

**Ex. 66.**

Do la - a - o do.

**Ex. 67. Ch. Ser. E. Page 9, Ex. 2a & 2b.**

**Ex. 68.**

**Ex. 69. Ch. Ser. E. Page 7, Ex. 2a, b, c.**

**Ex. 70.**

**Ex. 71.**

**Ex. 72.**

**Ex. 73.**

Ex. 74.

Do si - i - o do.

Ex. 75.

Ex. 76.

Ex. 77.

Ex. 78.

Ex. 79.

Ex. 80.\*

Ex. 81.\*

\* The exercises above represent the same effect in two forms.

Ex. 82. Ex. 83.

Ex. 84.

Ex. 85.

Ex. 86. ROSENMÜLLER, 1650.

## No. 1. Robin's Apology.

Words by FRANK DEMPSTER SHERMAN.  
(American writer, 1860—.)

Ch. Ser. E. Page 5, Ex. 1a & b.

One morn - ing in the gar - den I heard the rob - in's song: "I

real - ly beg your par - don For tar - ry - ing so long; And

this is just the rea - son,—What - ev - er way I flew, I

met a back - ward sea - son, Which kept me back - ward too."

Second Reader.

## Ex. 87.

## Ex. 88.

## No. 2. The Moon and the Children.

FRANZ ABT.

Ch. Ser. E. Page 5, Ex. 2a.

(German composer, 1819-1885.)

*Slowly.*

1. Calm night had sto - len on, . . . The
2. She sigh'd "how sad am I, . . . No
3. "Not quite a - lone art thou, . . . The

world to rest had gone, . . . The birds had ceas'd their  
 hap - py chil - dren nigh; . . . When day's glad light de-  
 stars are com - ing now; . . . So pray thee, be light-

*louder.*

glad songs, The bees, to hum their sad songs; The  
 creas - es Your mer - ry laugh - ter ceas - es! 'Tis  
 heart - ed While we from thee are part - ed. Fare-

moon in splen-dor shone, . . . And sail'd the skies a - lone.  
 hard, you all must own, . . . To leave me here, a - lone!"  
 well and sigh no more . . . Till thy night-watch is o'er!"

C METER SIGNATURE. "C" means the same as  $\frac{4}{4}$ .

Ex. 89.



Ex. 90.



Ex. 91.



Ex. 92.



W. A. MOZART.

Ex. 93.



C. H. RINCK.

Ex. 94.



Ex. 95.



Second Reader.

## No. 3.

## Song of the Waves.

Music by F. C. MAKER.  
(English composer.)

Ch. Ser. E. Page 9, Ex. 2c.

1. Bright spir - its are we! Oh! who half so free, As the  
2. We flash clear and bright, When sun's glad light, From the  
3. We sport with the breeze Of Arc - tic seas, By

crest - ed waves of the o - cean! How loud - ly we roar On the  
ro - sy east ad - van - ces. At night - tide se - rene, In the  
des - o - late shores up leap - ing. We mir - ror the blue Of the

rock guard - ed shore, And tum - ble in wild com - mo - tion!  
moon - light sheen, We rev - el in ghost - ly dan - ces.  
trop - ic's hue, Round is - lands of cor - al sweep - ing.

O - ho! o - ho! oh, who so free as the foam - ing waves of the rolling sea! O -

— SLUR. When one word is to be sung to more than one note the notes are slurred together, thus



For practice on the chromatics of this song see Ex. 108, page 22 of this book. Let it be remembered that each of these chromatic effects is like Do Si Do.

who so free, As the foam-ing waves of the ris - ing sea. .

Ex. 96.

Do re mi - o do.

Ex. 97.

Ex. 98.

Ex. 99.

Ex. 100.

\* NOTE. The five exercises following the star should be carefully studied in their relation to each other, as Ex. 97 is a modification of Ex. 96, and 99 and 100 are modifications of 98. See Ch. Ser. E. Page 7, Ex. 2a, b, c.

♪ SIXTEENTH NOTE. ♪ DOTTED EIGHTH NOTE. ♪ equals ♪♪ or ♪♪

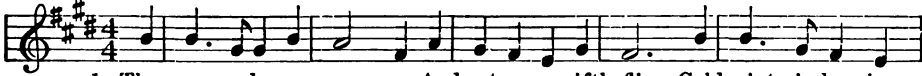


## No. 4. Farewell to the Birds.

FRANZ ABT.

(German composer, 1819-1885.)

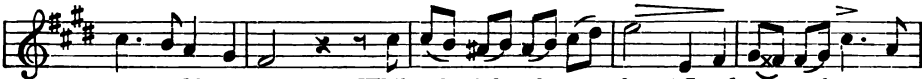
Ch. Ser. E. Page 7.



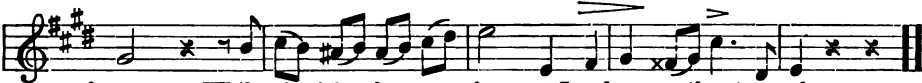
1. The summer days are o - ver, And autumn swiftly flies; Cold winter's drawing  
2. The birds that sang so sweetly, Prepare to take their way To climes where golden



near us, And darker grow the skies! The fields are green no long - er, All  
sun-shine Now sheds its cheering ray! Fare-well, dear birds that leave us, Bright



gaunt and bare the trees, Whilst thro' the dreary forest, Loud moans the stormy  
hap-py days to you! Come back with spring and give us Your dulcet songs a -



breeze, Whilst thro' the dreary for - est, Loud moans the stormy breeze.  
new, Come back with spring and give us Your dul-cet songs a-new.

Ex. 101.

Ex. 102.



Ex. 103.



◁ means increase the tone power. ▷ means decrease the tone  
power. × DOUBLE SHARP.

Second Reader.

## No. 5. A Bird is Sweetly Singing.

Music by FR. VON HOLSTEIN.  
(German composer.)

Ch. Ser. E. Page 5.

1. A bird is sweetly sing - ing With - in the leaf - y wood; I

hear the car - ol ring - ing, With Spring's delight im - bued, . With

Spring de-light imbued. O come and dwell with me Beneath the greenwood

O come and dwell with me, Beneath the

tree, O come and dwell with me.  
greenwood tree; O come and dwell with me.

Second Reader.

Ex. 104.                      Ex. 105.                      Ex. 106.                      Ex. 107.

Do si do.                      Sol fi sol.                      Do si do.                      Mi ri mi.

Ex. 108.

Do si do re di re mi ri mi fa mi fa sol fi sol la ti la sol sol do.

Ex. 109.

Ex. 110.

Ex. 111.

♯ SHARP. ♭ FLAT. ♮ NATURAL.

NOTE. A sharp, flat, or natural placed before a note, as in examples 105, 108, 109, etc., is called an accidental, and the tone indicated is called a chromatic tone.

The natural tones in some exercises have the same effect as the chromatic tones in others:

(1)                      (2)

Do    si                      do.                      Sol                      fi                      sol.

Do si do in No. 1. sounds like sol fi sol in No. 2. As we are familiar with do si do we easily learn sol fi sol by comparison.

By similar comparisons the effect of all the chromatic tones used in this book is shown. The pupils should first become perfectly familiar with the effect as expressed in the first example, by singing it with the given syllables and then with loo. Having done this they sing the second example with loo, and finally apply the given syllables, getting thus first the effect to the ear, second the representation to the eye, and finally the name.

## Ex. 112. Ch. Ser. E. Page 6.

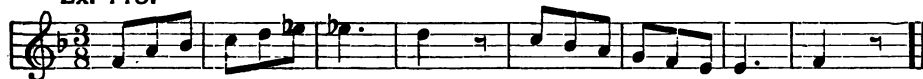
## Ex. 113.



## Ex. 114.



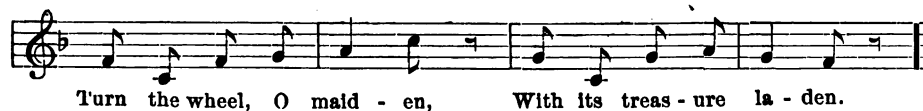
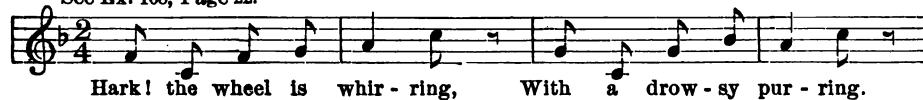
## Ex. 115.



## Ex. 116.

**No. 6. A Spinning Song.**

See Ex. 108, Page 22.



The key signature (see page 8) shows us where Do is.  
Do is called the key note.

Ex. 117.

Ex. 118. Ch. Ser. E. Page 1.

No. 7. Cradle Song.

Dar - ling ba - by sweet - ly sleep, While a sis - ter's watch I keep;

Safe - ly rest, no dan - ger fear! Love a - lone is wait - ing here.

Either sharps or flats may be used for the KEY SIGNATURE.

If sharps are used the one farthest to the right is always on Si or seven of the scale.

si do do si do do si do do si do do.

If flats are used the one farthest to the right is on fa or four of the scale.

Fa do fa do fa do fa do.

## Ex. 119.

## Vocal Drill.

La si do si la. Do re me re do.

## Ex. 120.\*

Do sol - o do.

## Ex. 121. Ch. Ser. E. Page 10, Ex. 1a &amp; b.

## Ex. 122.

## Ex. 123.

Do si do sol do.

## Ex. 124.

La ti la mi la.

## Ex. 125.

\* This scale beginning and ending on la or six is called the MINOR SCALE.

NOTE. The vocal drill is the same in form and purpose as that already explained. (See page 4.) It appears in two notations. The first proceeds from *la* to *do* and is the key to the second which proceeds from *do* to *me* (*b* 3). These exercises are identical in sound. Let it be remembered that the drill is upon Ex. *b*; the object being, in addition to what has been said on page 4, to familiarize the ear with flat three of the scale. The same application of vowel sounds may be made as before.

Second Reader.

Ex. 126.

Ex. 127.

Ex. 128. Ex. 129.

Do re si do. La si ti la.

Ex. 130.

Ex. 131.

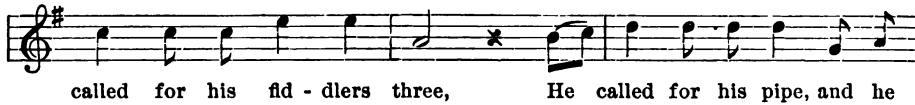
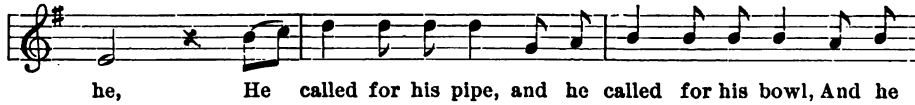
Ex. 132.

Ex. 133.

Ex. 134.

## No. 8. Old King Cole.

Nursery Rhyme.



Ex. 135.

A. PANSERON.



Ex. 136.



Second Reader.



Ex. 137. Ex. 138. Ex. 139.

Ex. 140. Ex. 141.

Ex. 142. Ex. 143. Ex. 144.

Ex. 145. Ex. 146.

**NOTE.** Children are sometimes unable to hold their parts in three part music, and the result is very unpleasant. These simple exercises should be practiced until the harmony is perfectly pure. In selecting the voices for the different parts the teacher should be governed at first by the ability of the pupils to hold the lower parts rather than by the quality of the voice. Place the poor readers in the upper part, the best in the middle, and the good in the lowest. As soon as the children become accustomed to part singing, parts may be assigned with reference to the quality of the voice.

Ex. 147.

Ex. 148.

Ex. 149.

## No. 9. By Night.

At night I see the strang-est things, Courts and thrones, and queens and kings.

## Dictation.

The new element in the Dictation Exercises which follow is that of Meter. The pupil is required to write the clef ( $\text{C}$ ), the meter signature ( $\frac{2}{2}$ ), to divide the Exercises by bars (|) into measures ( $\text{|||}$ ); and to place the double bar ( $\text{||}$ ) at the end. To impress this meter upon the ear some simple exercises should be sung. Give the place for Do  $\text{C}$  and sing or play the following very slowly and with pronounced accent on the first beat, the pupils writing tone for tone.

## Exercises.

## Vocal Drill.



This exercise will serve to teach the pupils to sing four tones to a beat. Sing the exercise slowly, by rote, *without any beating whatever*. Then sing in like manner with an accent upon the first and fifth tones; this accent will immediately establish the groups of four; then sing again and beat with the accent; then the *tempo* may be increased gradually. Variations of this meter should be practiced from the chart.

## No. 10. The Harp that once through Tara's Halls.

THOMAS MOORE.  
(Irish poet, 1779-1852.)



1. The harp that once through Ta - ra's halls The soul of mu - sic  
2. No more to chiefs and la - dies bright The harp of Ta - ra



shed, Now hangs as mute on Ta - ra's walls, As if that soul were  
swells; The chord a - lone that breaks at night, Its tale of ru - in



fied. So sleeps the pride of form - er days, So glo - ry's thrill is  
tells. Thus free - dom now so sel - dom wakes; The on - ly throb she



o'er; And hearts that once beat high for praise, Now feel that pulse no more.  
gives, Is when some heart in - dig - nant breaks, To show that still she lives.



Scale ascending.



Scale descending.

Ex. 150.

Ex. 151.

## No. 11. God, our Father, loves us well.

English words by A. J. FOXWELL.

Music by FRANZ MAIR.

*Slowly.*

1. God, our Fa - ther, loves us well, All His acts of mer - cy  
2. Earth - ly sor - rows will be - fall, Cares and chang-es come to

tell; All His deal-ings speak to man Of a wise and gra-cious plan.  
all; By His won-der-work-ing skill, These are turned to bless-ings still.

Each line and space of the staff is called a degree.  
The scale occupies eight staff degrees.

Ex. 152.

FENAROLI.

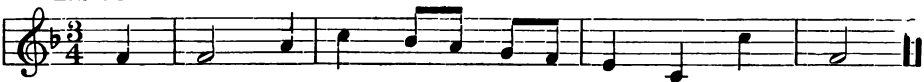


Ex. 153.

W. A. MOZART.



Ex. 154.



Ex. 155.



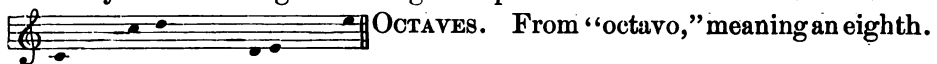
Ex. 156. Ch. Ser. E. Page 6, Ex. 2c.



Ex. 157.



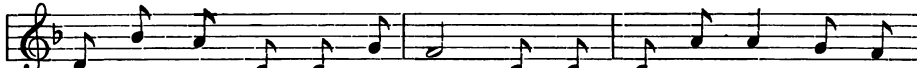
Any two notes eight staff degrees apart are said to form an octave.



## No. 12. Where the Blue Hills Rise.

Melody by F. MAIR.  
(German.)

1. Where the blue hills rise; 'Neath the sun - ny skies, Where the  
2. Could I choose my lot In that pleas - ant spot, From the



lakes un - ruf - fled lie a - sleep, There in calm re - pose From our  
cit - y I would turn and flee: There I'd pass my days Sing - ing



cares and woes, Wea - ry souls their sweet con - tent may keep.  
mer - ry lays, Gip - sy like I'd roam at will and free.

## Ex. 158.



## Ex. 159. Ch. Ser. E. Page 1, Ex. 3a &amp; b, and Ex. 4.



When we sing the ascending scale (see page 30) we think of each tone as higher than the one before it, and when we sing the descending scale we think of each tone as lower than the one before it. This difference in tones, which we describe by the words high and low, we call pitch.

We say the tones at the top of the scale have a higher pitch than those at the bottom.

## No. 13. Morning Prayer.

Melody by CARL REINECKE (arr.).  
(German composer, 1827—.)

*Slowly.*



*p*

1. Great God in Heaven, Who by my bed Thy faith-ful watch did  
2. I thank Thee, Lord and Fa-ther mild, And all Thine an-gels

keep; And night's best bless-ings o'er me shed Sweet rest, and balm-y sleep;  
too, And pray Thee still to help Thy child Thy ho-ly will to do.

Ex. 160.



Ex. 161. G. F. HANDEL.



Ex. 162. WEBER (Euryanthe.)



Ex. 163. Welsh Air.



Each staff degree represents a certain pitch, and sharps, flats, and naturals are placed upon the staff degrees to vary the pitch which they represent.

Exercises 164 to 169 are intended to show how apparently difficult rhythms are in reality but natural developments of what has already been learned. Ex. 168 leads up to Ex. 169. It is only necessary to sing the whole of exercise 168 with one beat to each measure to get the effect of Ex. 169. The finger *must* be held down while all the notes to one beat are sung.

Ex. 164. Ex. 165.

Ex. 166. Ex. 167.

Ex. 168. Ex. 169.

\*NOTE. The eighth rest used in these exercises simply shortens the note. The same effect is expressed by placing dots under the notes. Thus  $\underset{\cdot}{\downarrow} \underset{\cdot}{\downarrow} \underset{\cdot}{\downarrow}$  and  $\underset{\cdot}{\downarrow} \underset{\cdot}{\downarrow} \underset{\cdot}{\downarrow}$  are similar in effect. The attention should be concentrated on the notes, always, not on the rests. In these cases a note is to be sung to each beat. The rest indicates that it is a short note, and no more. Sing the measure just as though the notes were written ( $\underset{\cdot}{\downarrow} \underset{\cdot}{\downarrow} \underset{\cdot}{\downarrow}$ ) and the effect is secured.

Ex. 170. Ch. Ser. E. Page 7, all.

Ex. 171.

Ex. 172.

Ex. 173.

Ex. 174. HASSE.



## No. 14.

## A May Song.

Words by ANNA M. PRATT.  
(From "St. Nicholas.")

Music contributed.

The or - chard is a ro - sy cloud, The oak a ro - sy  
 mist, And oh, the gold of the but - ter - cups The  
 morn - ing sun has kissed! There are twinkling shad - ows on the grass Of a  
 myr - iad ti - ny leaves, And a twit - t'ring loud from a  
 noi - sy crowd That build be - neath the eaves. Then sing, hap - py  
 chil - dren, The bird and bee are here, The May - time is a  
 gay time, The blos - som time o' the year.

A sharp or flat placed on any staff degree affects not only the pitch of that staff degree but also the pitch of the octaves of that staff degree.

Therefore really means and means

## No. 15. Morning Song.

Words Adapted.

1. When the moon be-gins to steal On the new-born  
2. Thou, my heaven-ly Fa-ther hear, From Thy throne on

day, In my cham-ber let me kneel, There in se-cret pray.  
high; Thou wilt still my ev-'ry fear, As the shad-ows fly.

Ex. 175.

Ex. 176.

Do do si la si do.

Ex. 177.

Sol sol fi mi fi sol.

Ex. 178. Ch. Ser. E. Page 5, Ex. 2d.

Ex. 179.

1651.

Ex. 180. Ex. 181.

Do re si do. Sol la fi sol.

Ex. 182. Ch. Ser. E. Page 5, Ex. 2a. NICOLAUS HERMANN, 1554.

Ex. 183.

Ex. 184.

Ex. 185. Ch. Ser. E. Page 10, Ex. 6.

Mi fa sol mi fi sol mi fa fi sol.

Ex. 186. Ex. 187.

Ex. 188.

Ex. 189. AMBROGIO MINOJA.

The key signature not only shows us where *do* is, but assigns the pitch to the staff degrees on which the signature is placed.

## No. 16. Lux ecce surgit aurea.

LYRA CATHOLICA.

1. Now with the ris-ing, gold-en dawn, Let us, the chil-dren of the day,  
2. O may the morn so pure, so clear, Its own sweet calm in us in-stil, A


Cast off the dark-ness which so long Has led our guilt-y souls a-stray.  
guile-less mind, a heart sin-cere, Simplic-i-ty of word and will.

## No. 17. Hymn of Nature.

Words by JOHN AUSTIN, 1668.

1. Hark! my soul, how ev-'ry thing Strives to serve our boueous King;  
2. Wake, for shame, my slug-gish heart, Wake, and glad-ly sing thy part;

Each a dou-ble trib-ute pays, Sings its part and then o-beys.  
Learn of birds, and springs, and flow'rs, How to use thy no-bler powers.

The staff degrees are lettered as well as numbered, to enable us to indicate them readily. A sign, the clef  is used to remind us of the letters. There are several clefs in use, but the one we have already seen is called the G clef, because it is a modified form of a Gothic letter 'g'.

## Vocal Drill.

Ex. 190.

Ex. 190. Musical notation for two parts, labeled 'a.' and 'b.'. Part 'a.' is in 2/4 time with a key signature of two flats (B-flat and E-flat). Part 'b.' is in 2/4 time with a key signature of one flat (B-flat). The lyrics are: *La* and *Do re me fa sol fa me re do*.

Ex. 191. Ch. Ser. E. Page 2, Ex. 2.

Ex. 191. Musical notation in 4/4 time with a key signature of two flats (B-flat and E-flat). The lyrics are: *Do fa - o do.*

Ex. 192. Ch. Ser. E. Page 10, Exs. 1, 2, 3, 4, 5.

Ex. 192. Musical notation in 2/4 time with a key signature of one flat (B-flat).

Ex. 193.

Ex. 193. Musical notation in 2/4 time with a key signature of one flat (B-flat).

Ex. 194.

Ex. 194. Musical notation in 4/4 time with a key signature of one flat (B-flat).

Ex. 195.

Ex. 195. Musical notation in 3/4 time with a key signature of one sharp (F-sharp). The lyrics are: *Do si do sol do si do do.*

Ex. 196.

Ex. 196. Musical notation in 3/4 time with a key signature of two flats (B-flat and E-flat). The lyrics are: *La ti la mi la ti la la.*

Ex. 197.

Ex. 197. Musical notation in 3/8 time with a key signature of one flat (B-flat).

Ex. 198.

Ex. 198. Musical notation in 3/8 time with a key signature of one flat (B-flat).

*A* and *b* of the vocal drill look different but sound alike. Practice them till one is as familiar as the other; and flat three ( $\flat 3$ ) becomes one of the tones that is perfectly known.

Ex. 193. Ex. 200.

Do re si do. La si ti la.

Ex. 201. Ex. 202.

Ex. 203.

Ex. 204.

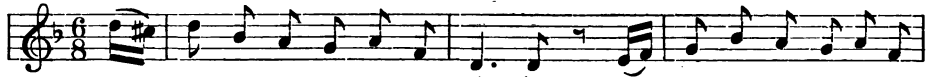
Ex. 205. J. S. BACH.

Ex. 206.

All the world seems still and white, When the snow-flakes fall.

Ex. 207.

## No. 18. Farewell.



To you, my poor sheep, I re - sign My col - lie, my crook, and my



horn; To leave you, indeed, I re - pine, But I must away with the morn.

Ex. 208.

Ex. 209.



Ex. 210.

Ex. 211.



Ex. 212.



## Ex. 213.


## No. 19. Singing.

Words by R. L. STEVENSON.  
(Scottish author, 1850-1894.)

1. Of speckled eggs the bird - ie sings - And nests a - mong the trees;      The  
2. The chil - dren sing in far Ja - pan, The children sing in Spain;      The

sail - or sings of ropes and things And ships up - on the seas.  
or - gan with the or - gan man Is sing - ing in the rain.

## Dictation.

NOTE. The teacher will say that the key signature (D) has two sharps, on the fifth line and third space, thus: . She will also review the explanation of the metric signature  $\frac{2}{2}$ .

a.  b. 

c.  d. 



## Vocal Drill.

Ex. 214.



Ex. 215.



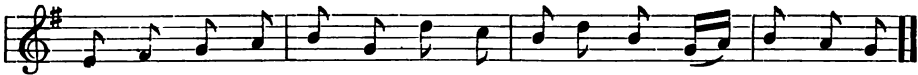
## No. 20. A Winter Song.



Oh, Win - ter is a stur - dy onè! He takes de - light in wind and cold. He



loves some rough and nois - y fun, And plays his tricks on young and old, He



loves some rough and nois - y fun, And plays his tricks on young and old.

Ex. 216.



Do fa do.

Ex. 217.



Ex. 218.



Ex. 219. \*



Ex. 220.



Ex. 221.



NOTE. The three exercises following the star, Ex. 219, are to show how rhythms develop. The rest in Ex. 221 simply takes the place of the dot.

Ex. 222. Ch. Ser. E. Pages 8 and 9.



Ex. 223.



Ex. 224.



Ex. 225.

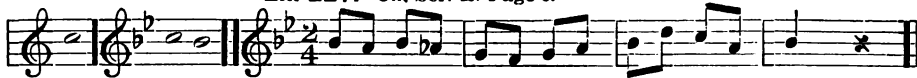


Ex. 226.



Second Reader.

## Ex. 227. Ch. Ser. E. Page 6.

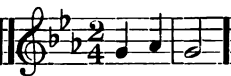


Do - o - e re do.

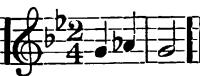
## Ex. 228.



## Ex. 229.



## Ex. 230.



Mi fa mi.

La se la.

## Ex. 231.



## Ex. 232.



## Ex. 233.



## Ex. 234.



## Ex. 235.



Do do si la si re si do.

Sol sol fi mi fi la fi sol.

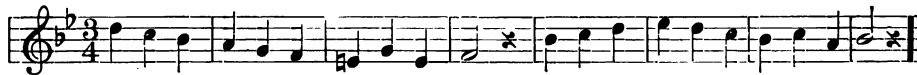
## Ex. 236.



## Ex. 237.

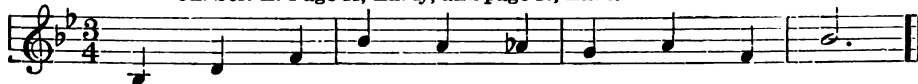


## Ex. 238.



The staff degree on which the G Clef turns is always lettered G. The next degree above is lettered a, the next above that b, and so on; while the next below g is f, the next below that is e, and so on.

Ex. 239. Ch. Ser. E. Page 11, Ex. 2f, and page 10, Ex. 6.



Ex. 240.

Ex. 241.



## No. 21. A Prayer.

Words by ROBERT BURNS.  
(Scottish poet, 1759-1796.)

Ch. Ser. E. Page 11, Ex. 1b.

O Thou, in whom we live and move, Who mad'st the sea and shore, Thy

good-ness con-stant-ly we prove, And grate-ful would a-dore.

Second Reader.

## Vocal Drill.

Ex. 242.

La si do si do. Do re me me me me.

Ex. 243. Ch. Ser. E. Page 1.

Ex. 244.

Ex. 245.

Ex. 246.

Ex. 247.

Ex. 248.

La ti la.

Ex. 249.

\* The staff degree on which mi comes is affected by a sharp (♯) in the key signature. The natural (♮) removes the effect of the sharp, causing mi to become me, or flat three (b3.)

Ex. 250.

Do si - i - a fa mi re do. Do . . . re

Ex. 251.

si do. La . . . si ti la.

Ex. 252.

Ex. 253.

Ex. 254.

No. 22. The Watchman.

Half past one! Al - most two! Here's a rhyme, good folks, for you.

Half past two! Al - most three! Here's an - oth - er rhyme, you see.

Ex. 255.

Ex. 256.

Ex. 257.


Ex. 258.

Ex. 259.

Ex. 260.

Ex. 261.

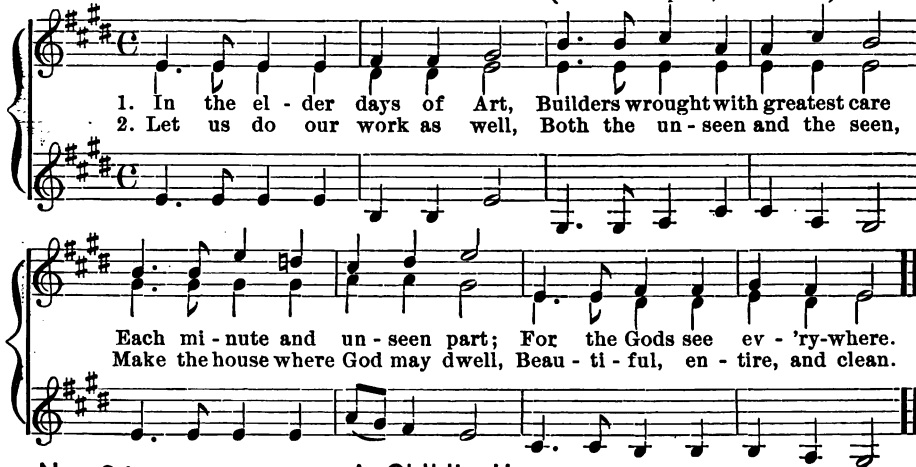
### Dictation.

The teacher will say that the key signature (E) has four sharps, on the fifth line, third space, space above the staff, and fourth line : thus , and call attention to the whole note which takes two beats and fills the measure.

## No. 23.

## Building.

Words by HENRY W. LONGFELLOW.  
(American poet, 1807-1882.)

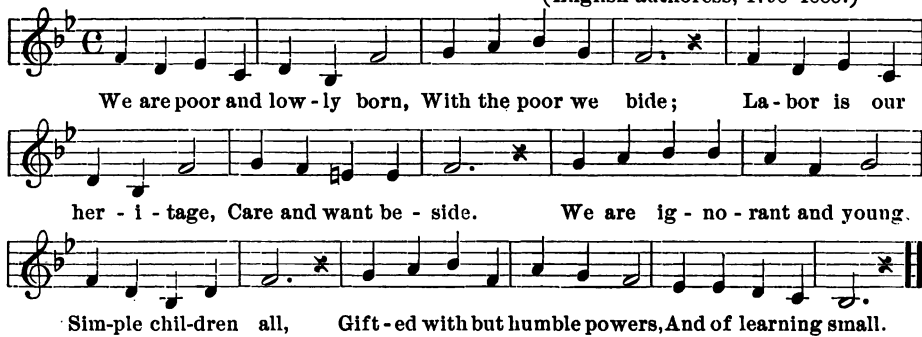


1. In the el - der days of Art, Builders wrought with greatest care  
2. Let us do our work as well, Both the un - seen and the seen,  
Each mi - nute and un - seen part; For the Gods see ev - 'ry-where.  
Make the house where God may dwell, Beau - ti - ful, en - tire, and clean.

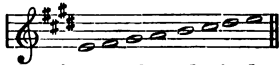
## No. 24.

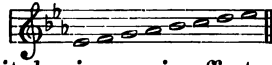
## A Child's Hymn.

Words adapted from MARY HOWITT.  
(English authoress, 1798-1888.)



We are poor and low - ly born, With the poor we bide; La - bor is our  
her - i - tage, Care and want be - side. We are ig - no - rant and young.  
Sim - ple chil - dren all, Gift - ed with but humble powers, And of learning small.

Scales are named from the staff degree on which they begin and end. This scale  is the scale of E, because the staff degree on which it begins and ends is lettered E.

This scale  is named E flat, because the staff degree on which it begins, e, is affected by a flat in the key signature.



## Ex. 262.

## Ex. 263.

## No. 25. Little Snail.

Words by A. J. FOXWELL.  
(English.)

1. Lit-tle snail come out to me, I should like thy form to see;  
2. Ah! thou now art creep-ing out, And thy horns be - gin to sprout,

Rest not al - ways in thy cell, Where thou dost de - light to dwell.  
This way, that way, how they bend, Have they eyes up - on the end?

Ex. 264. Ch. Ser. E. Page 7.

WEBER (Mass in G).



Ex. 265.

English Air.



Ex. 266.



Ex. 267.

TELEMANN.



Ex. 268.

Ex. 269.



Ex. 270.

ALBRECHTSBERGER.



Ex. 271.

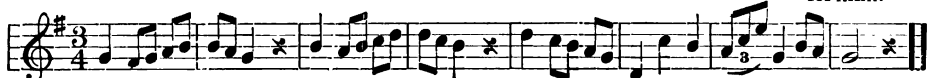


Ex. 272.



Ex. 273.

APRILE.



## No. 26. I Thee Advise.

Words by GEORGE TURBERVILLE.  
(English author, c.1530-1595.)

I thee ad-vice, If thou be wise, To keep thy wit, Though it be small. 'Tis

rare to get, And far to fetch, 'T was ev-er yet, Dear'st ware of all.

Ex. 274. Ch. Ser. E. Page 9, Ex. 2.

Ex. 275.

Ex. 276.

Ex. 277.

Ex. 278.

Ex. 279.

## Ex. 280.

## No. 27. A Christmas Song.

Words adapted.

1. Come, O sea - son ev - er dear, Kind - ly thoughts a - wak - ing;  
2. Fa - ther Christ - mas comes a - long Load - ed, yet no la - ter;

Come, a thou - sand homes to cheer, Bring a thou - sand bless - ings near,  
Oh, he must be ver - y strong, Or his nerves would soon be wrong,

Heav'n - ly light, se - rene and clear, Thro' the shad - ows break - ing.  
For an ea - ger, youth - ful through Hav - ing thus to ca - ter.

Second Reader.

Ex. 281. Ch. Ser. E. Page 1, all.

Do - i - mi re do.

Ex. 282.

Ex. 283. Ex. 284.

Ex. 285. Ex. 286.

Mi fa mi re fa mi sol fi la sol. La se la sol se la do si re do.

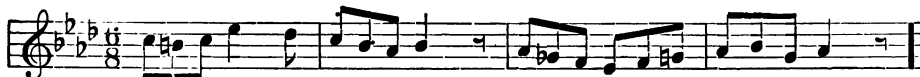
Ex. 287. Ch. Ser. E. Page 6, all.

Ex. 288.

Ex. 289.

All exercises and tunes are founded on some scale, by which we mean, simply, that the tones used in the exercise are selected from those in a scale beginning and ending on a certain staff degree. But tones not in the scale on which the exercise is founded, are frequently brought in. These tones are called chromatic tones, and they are indicated by accidentals.

Ex. 290.



Ex. 291.



Ex. 292. Ch. Ser. E. Page 9, Ex. 2.

FERD. SIEBER.



## No. 28. A Spinning Song.

CARL REINECKE.  
(German composer, 1827—.)



1. Spin, las-sie, spin! The thread goes out and in; Growing like your yellow hair,
2. Sing, las-sie, sing! A mer-ry heart to bring! As your spinning you begin,
3. Learn, lassie, learn! Your dai-ly bread to earn! Learn to work and learn to pray,



Sense will grow from year to year. Spin, las-sie, spin, Spin, las-sie, spin.  
Keep a cheer-ful heart within. Sing, las-sie, sing, Sing, las-sie, sing.  
Spin-ning on from day to day. Learn, las-sie, learn, Learn, las-sie, learn.

Ex. 293. Ch. Ser. E. Page 6, all.



## No. 29.

## My Doves.

Words by ELIZABETH BARRETT BROWNING.  
(English authoress, 1809-1861.)

Ch. Ser. E. Page 9, Ex 1.

My lit-tledoves have left a nest Up-on an In-dian tree, Whose

leaves fan-tas-tic take their rest Or mo-tion from the sea; For

ev-er there the sea winds go With sun-lit pa-ces to and fro, For

ev-er there the sea winds go With sun-lit pa-ces to and fro.

## Vocal Drill.

Ex. 294.

La do si re do si la. Do me re fa me re do.

Ex. 295.

Do - e - re do la.

Ex. 296. Ch. Ser. E. Page 10, Exs. 1, 2, 3.

Ex. 297.

Ex. 298.

Ex. 299.

La ti la mi la.

Ex. 300.

Ex. 301.

Ex. 302.



Ex. 303. Ex. 304. Ex. 305.

Dosi re do. La ti si la.

Ex. 306.

Ex. 307.

Ex. 308. E. F. GAEBLER.

Ex. 309. G. F. HANDEL.

Words by PERCY BYSSHE SHELLEY.  
( English poet, 1792-1822. )

Ex. 310.

The rude wind is sing-ing The dirge of the mu-sic dead.

Ex. 311.

Ex. 312.

Musical notation for Ex. 312. The piece is in C major and common time. The treble staff contains a melody of eighth and quarter notes. The bass staff contains a simple accompaniment with some rests and asterisks indicating specific notes.

Ex. 313.

Musical notation for Ex. 313. The piece is in B-flat major and 3/4 time. The treble staff contains a melody with some rests and asterisks. The bass staff contains a simple accompaniment with some rests and asterisks.

No. 30. The Stars.

Musical notation for 'The Stars'. The piece is in B-flat major and 2/4 time. The treble staff contains the melody with lyrics underneath. The bass staff contains a simple accompaniment.

How pret - ty is each lit - tle star, Each ti-ny twinkler, soft and meek! Yet

Continuation of musical notation for 'The Stars'. The treble staff contains the melody with lyrics underneath. The bass staff contains a simple accompaniment.

ma - ny in this world there are Who do not know that stars can speak.

Second Reader.

## No. 31.

## Friendship.

Music by W. A. MOZART.

(German composer, 1756-1791.)

Ch. Ser. E. Page 5.

1. Here by friend - ship firm u - ni - ted, Hand in  
 2. Let us praise the great Cre - a - tor, Lord of  
 3. Those on earth will best o - bey Him, Who by

hand we join de - light - ed, Raised by Love and  
 all the powers of na - ture, Praise Him for His  
 faith and truth re - pay Him, For His grace and

thought sub - blime; Hearts thus weld - ed nought can sev - er,  
 wise de - cree, Mak - ing faith and truth the measure,  
 good - ness shown; Love to God and man are blend - ed,

\* The natural removes the effect of the sharp or flat. Here the staff degree on which fa comes has been affected by a flat in the key signature. The natural removes the effect of the flat and the tone is raised from fa to fi.


When a natural is applied to a staff degree which is affected by a flat the natural indicates a higher pitch.

Vir - tue's bond will last for - ev - er,  
Of our earth - ly joy and pleas - ure,  
In each kind - ly act ex - tend - ed;

Stead - fast through the storms . . . of time,  
Lead - ing us from ill . . . to flee,  
These He ev - er deigns . . . to own,

Stead - fast through the storms . . . of time.  
Lead - - ing us from ill . . . to flee.  
These He ev - er deigns . . . to own.

### Dictation.

The teacher will say that the key-signature ( $E^b$ ) has three flats, on the third line, fourth space, and second, thus: ; and repeat the explanation of metric-signature ( $\frac{2}{2}$ ) and of the whole note ( $\circ$ ) which takes two beats and fills the measure.

Ex. 314.

Ex. 315.

Ex. 314 and Ex. 315 are presented as two systems of piano accompaniment. Each system consists of two staves: a right-hand staff (treble clef) and a left-hand staff (bass clef). Both systems are in the key of B-flat major (two flats) and 2/2 time. Ex. 314 features a melodic line in the right hand with eighth and quarter notes, and a bass line in the left hand with quarter and eighth notes. Ex. 315 features a similar melodic line in the right hand and a bass line with quarter notes.

Ex. 316.

Ex. 316 is a piano accompaniment consisting of two staves: a right-hand staff (treble clef) and a left-hand staff (bass clef). It is in the key of B-flat major (two flats) and 2/4 time. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a bass line with quarter notes.

Ex. 317.

Ex. 317 is a piano accompaniment consisting of two staves: a right-hand staff (treble clef) and a left-hand staff (bass clef). It is in the key of B-flat major (two flats) and 4/4 time. The right hand plays a melodic line with quarter and eighth notes, and the left hand plays a bass line with quarter notes.

Ex. 318.

Ex. 318 is a piano accompaniment consisting of two staves: a right-hand staff (treble clef) and a left-hand staff (bass clef). It is in the key of B-flat major (two flats) and common time (C). The right hand plays a melodic line with quarter and eighth notes, and the left hand plays a bass line with quarter notes.

## No. 32. The Golden Boat-Song.

Mrs. ORMISTON CHANT.  
(English.)

Ch. Ser. E. Page 9, Ex. 2.

Here we float in our gold - en boat, Far a - way, far a - way.

Here we float in our gold - en boat, Far a - way.

See how we splash and wa - ter dash, While on the air the sun shines fair,

Sing - ing of birds and low - ing herds, Far a - way.

So we float in our gold - en boat, Far a - way, far a - way,

So we float in our gold - en boat, Far a - way.

Ex. 319.

Second Reader.

## Ex. 320.

JOHANN SCHOP, 1641.

## Ex. 321.

Ex. 322. JACOB HINTZE, 1690.

## No. 33. While the Earth Remaineth.

GENESIS 8 : 22.

While the earth re-main-eth, seed-time and harv-est, and cold and

heat, and sum-mer and win-ter, and day and night shall not cease.

## Ex. 323. Ch. Ser. E. Page 9, Ex. 1.



## Ex. 324.



## Ex. 325.



## Ex. 326.



## Ex. 327.



## No. 34. I would I were a Note!

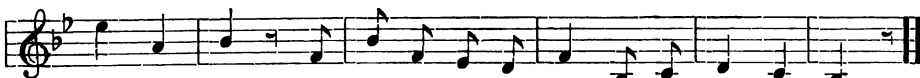
Words Anonymous.



I would I were a note From a sweet bird's throat! I'd float on for -



ev - er, And melt a - way nev - er. I would I were a note From a



sweet bird's throat! I would I were a note From a sweet bird's throat!

Second Reader.



## Ex. 328.

## Ex. 329.

## No. 35. Up Yonder on the Mountain.

Ch. Ser. E. Page 9, Ex. 2.

CARL REINECKE.  
(German composer, 1827—.)

- |        |           |                       |        |                          |
|--------|-----------|-----------------------|--------|--------------------------|
| 1. Up  | yon - der | on the moun -         | tain,  | There stands a house so  |
| 2. Had | I         | the wild dove's pin - | ions,  | I'd fly o'er all the     |
| 3. A   | pret - ty | house I'd build me    | All    | of the clo - ver         |
| 4. And | when the  | house was fin -       | ished, | I'd wish from Heav'n a - |

high;	And from it	ev - 'ry morn -	ing,	Two tur - tle doves do
land	To seek my	lit - tle broth -	er,	And take him by the
green;	I'd roof it	o'er with box -	wood,	And flow'rs of gold - en
bove	A lit - tle,	lit - tle ba -	by,	To be my tur - tle

fly,	And from it	ev - 'ry morn -	ing,	Two tur - tle doves do	fly.
hand,	To seek my	lit - tle broth -	er,	And take him by the	hand.
sheen,	I'd roof it	o'er with box -	wood,	And flowers of gold -	en sheen.
dove,	A lit - tle,	lit - tle ba -	by,	To be my tur - tle	dove.

Ex. 330.



Ex. 331.



Ex. 332.



Ex. 333.



Do se la si do.

Ex. 334.

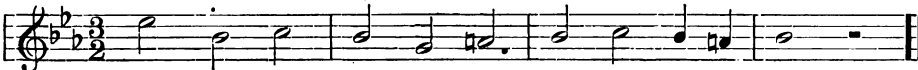


Sol fa mi fi sol.

Ex. 335. Ch. Ser. E. Page 5, all.



Ex. 336.

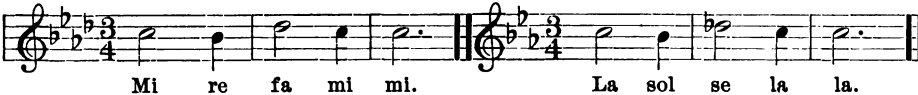


Ex. 337.



Mi re fa mi mi.

Ex. 338.

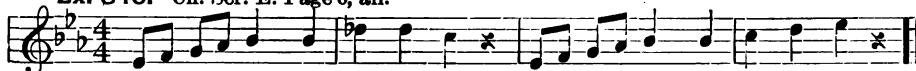


La sol se la la.

Ex. 339. Ch. Ser. E. Page 6, all.



Ex. 340. Ch. Ser. E. Page 6, all.



Ex. 341.



Ex. 342.

CH. W. VON GLUCK.

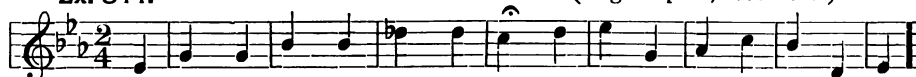


Ex. 343.

J. M. HAYDN.



Ex. 344.

Words by WILLIAM WORDSWORTH.  
(English poet, 1770-1850.)

Twice seven con-sent-ing years had shed Their ut-most boun-ty on her head.

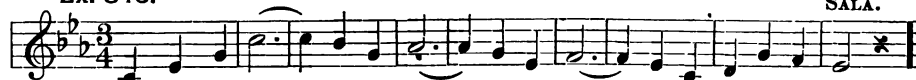
Ex. 345.

C. G. MÜHLE.

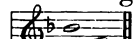


Ex. 346.

SALA.



When speaking of key-signatures, we always mention the number and the kind of characters. For instance we would say, "The key-signature is one flat."

The flat farthest to the right is on fa or four of the scale. Going from fa to do, in this example, we find do on the first space:  This

degree of the staff is lettered "f," and as Do is on "f," we shall conclude that the exercise may be in the key of "f." How do we know that this degree is lettered "f"?

## Ex. 347.

Musical notation for Exercise 347, consisting of two staves in 3/8 time with a key signature of two flats. The first staff contains a melodic line with eighth and quarter notes, and the second staff contains a bass line with eighth and quarter notes.

## Ex. 348.

Musical notation for Exercise 348, consisting of two staves in 3/8 time with a key signature of two flats. The first staff contains a melodic line with quarter and eighth notes, and the second staff contains a bass line with quarter and eighth notes.

## No. 36. A Song of Rest.

Words Anon.

Musical notation for the first system of 'A Song of Rest', including a vocal line and a piano accompaniment. The vocal line has lyrics: 1. My half day's work is done, And this is all my 2. And grasp His ban - ner still, Tho' all its blue be

1. My half day's work is done, And this is all my  
2. And grasp His ban - ner still, Tho' all its blue be

Musical notation for the second system of 'A Song of Rest', including a vocal line and a piano accompaniment. The vocal line has lyrics: part; I give a pa - tient God My pa - tient heart. dim; These stripes, no less than stars, Lead af - ter Him.

part; I give a pa - tient God My pa - tient heart.  
dim; These stripes, no less than stars, Lead af - ter Him.

Second Reader.

## Vocal Drill.

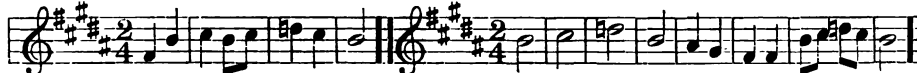
Ex. 349.



Ex. 350.



Ex. 351. Ch. Ser. E. Page 10, Exs. 1, 2, 3. Ex. 352.



Ex. 353.

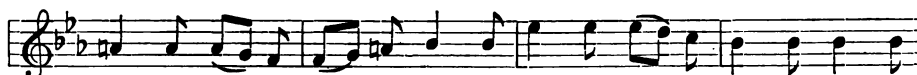


## No. 37. The Morning Star.

CARL REINECKE.  
(German composer, 1827 —.)



1. So ear - ly why, and whence so far, O la - dy bright, fair morning star, In
2. Dost think that thou a - lone art here? Nay, love - ly star, I too am near. I
3. The lit - tle birds up - on the tree Have just be - gun their ti - ri - lee, As,



ra - diant robe of splen - dor rare, A gold - en glo - ry in thy hair, With  
left my bed an hour a - gone, And gai - ly wan - der on and on. Re -  
wak - ing on the leaf - y spray, Each wish - es to his mate good - day. And,



shi - ning eyes so clear and blue All fresh - ly bathed in morn - ing dew?  
turn - ing then in joy - ful mood, The morn - ing meal tastes doub - ly good.  
heark - en! from the chap - el there, The tink - ling bell that moves the air.

Ex. 354. Ch. Ser. E, Page 1, Ex. 3. Ex. 355.

Do si re do. la ti si la.

Ex. 356.\*

Ex. 357.

Ex. 358.

### No. 38. The North Wind.

Hear the North wind blow, See the driv-ing snow;

Chill-ing win-ter days are here, With the gloom of all the year;

Hear the North wind strong Sing its win-ter song.

\* What is the key signature? Where is Do? What is Do called?  
In what key are these exercises? Explain the meter signatures,

Ex. 359.

Example 359 is a two-staff musical exercise in B-flat major and 2/4 time. The right-hand staff begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The left-hand staff begins with a quarter note F4, a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. Both staves end with a double bar line.

Ex. 360.

Example 360 is a two-staff musical exercise in B-flat major and 2/2 time. The right-hand staff begins with a half note G4, a half note A4, a half note Bb4, a half note C5, a half note Bb4, a half note A4, a half note G4, and a half note F4. The left-hand staff begins with a half note F4, a half note G4, a half note A4, a half note Bb4, a half note C5, a half note Bb4, a half note A4, and a half note G4. Both staves end with a double bar line.

Ex. 361.

Ex. 362.

Examples 361 and 362 are two-staff musical exercises in B-flat major and 2/4 time. Example 361 (left) has a right-hand staff with a half note G4, a half note A4, a half note Bb4, a half note C5, a half note Bb4, a half note A4, and a half note G4. The left-hand staff has a half note F4, a half note G4, a half note A4, a half note Bb4, a half note C5, a half note Bb4, and a half note A4. Example 362 (right) has a right-hand staff with a half note G4, a half note A4, a half note Bb4, a half note C5, a half note Bb4, a half note A4, and a half note G4. The left-hand staff has a half note F4, a half note G4, a half note A4, a half note Bb4, a half note C5, a half note Bb4, and a half note A4. Both examples end with a double bar line.

Ex. 363.

Example 363 is a two-staff musical exercise in B-flat major and 4/4 time. The right-hand staff begins with a half note G4, a half note A4, a half note Bb4, a half note C5, a half note Bb4, a half note A4, a half note G4, and a half note F4. The left-hand staff begins with a half note F4, a half note G4, a half note A4, a half note Bb4, a half note C5, a half note Bb4, a half note A4, and a half note G4. Both staves end with a double bar line.

## Ex. 364.

## Ex. 365.

## No. 39. Lord, to Thee, I lift my Eyes.

Ch. Ser. E. Pages 5 and 6, all.

Melody by G. NAKONZ (arr.).

1. Lord, to Thee I lift my eyes, O my heart pre - pare, Bend-ing from the  
 2. All the e - vil of the day, By Thy grace for - give; Help me bet - ter  
 3. Keep me safe - ly thro' the night, Shield me in Thy love; Cheer my spir - it

star - ry skies Hear my eve - ning pray'r, Hear my eve - ning pray'r.  
 to o - bey, Teach me how to live, Teach me how to live.  
 with a light, From the realms a - bove! From the realms a - bove.

Second Reader.



Ex. 366.



Ex. 367.



Ex. 368.

JOSEF RHEINBERGER.



Ex. 369.

J. C. F. SCHNEIDER.



Ex. 370.

KLENGEL.



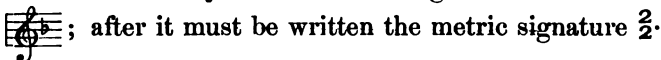
Ex. 371.

RINCK.



## Dictation.

The new key, F, has for its signature one flat, on the third line, thus :



a.

b.



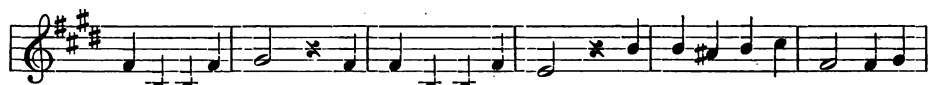
c.



## No. 40. Morning Song.



The night a - way has sto - len, The morn - ing hours so gold - en Flood



hill and vale with light, Flood hill and vale with light; And God in whom all liveth, These



al - so to us giv - eth, And maketh them so bright, And maketh them so bright.

## Ex. 372.



## Ex. 373.



Ex. 374. Ch. Ser. E. Page 8, all.

CONCONE.



Ex. 375.

APRILE.



Ex. 376.



Ex. 377.



Ex. 378. Ch. Ser. E. Page 9, Ex. 2.

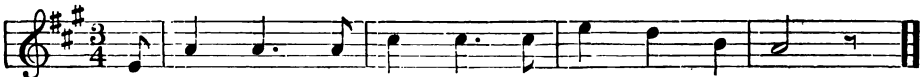
W. A. MOZART.



Ex. 379.



Ex. 280.



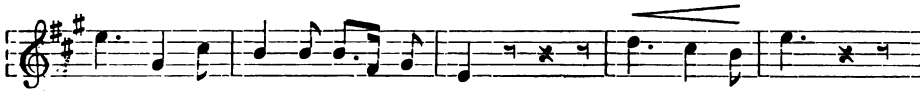
## No. 41.

## Good-night.

Ch. Ser. E. Page 5, all.

FRANZ ABT.  
(German composer, 1819-1885.)

Good-night, good-night! A ref-uge thou hast found thee From all the turmoils a-



round thee, Thy blue eyes vell their light! Good-night, good-night!



Good-night, good-night! Good-night, good-night! The flow'rs their petals are



closing, Like thee, my ba-by, re-pos - ing; The sun fast sinks from sight;



Good-night, good-night! Good-night, good-night! 'T is now that an - gels bright, Sing



soft me - lo - dious num - bers That bring the peace - ful slum - bers, All



thro' the long, long night; They guard my babe a-right, Good-night, Good-night!

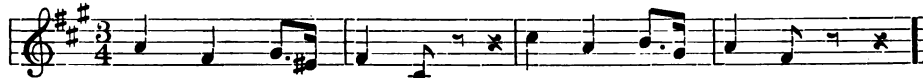
## Ex. 381.



## Ex. 382.



## Ex. 383.



## Ex. 384.



## No. 42. The Carnation.

Words by EDWARD OXENFORD.

Music by CIRO PINSUTI.  
(Italian composer, 1829—.)

\* *Softly and evenly.*

1. All fair to see, in garb of red, Thy love-ly blos-soms stand, As  
2. Like in-cense on the balm-y air Thy won-drous scents up-rise, And

if their ver-y hearts had bled To deck the smil-ing land!  
charm the birds that hov-er there O'er-come by sweet sur-prise!

\* For chromatic study for this song see Ch. Ser. E. Page 11, all.

Second Reader.

Ex. 385.

Ex. 386.

JACOB HINTZE, 1690.

Ex. 387.

JACOB HINTZE, 1690.

Ex. 388.

Ex. 389.

Do si do re si do.

Sol fi sol la fi sol.

Ex. 390.

Ex. 391.

JOHANN ROSENMÜLLER, 1655.

Ex. 392.

Ex. 393.

## No. 43.

## May.

Music by F. MAIR.

(German.)

Tra la, tra la, tra la! { The morn-ing pours its gold-en beams, } Tra

{ Come wan-der in the meadows green, }

la, tra la, tra la! { And ear-ly wakes us from our dreams, While balmy air in -

{ Where flowers in rich ar-ray are seen; There join the u-ni-

vades our home, And woos us in the woods to roam; The trees in fair-est

versal joy, Let pleas-ure ev-'ry tongue em-ploy; U-nite with birds and

garb ap-pear, For love-ly May, For love-ly May is here.

car-ols clear, For joy-ous May, For joy-ous May is here.

## Vocal Drill.

Ex. 394.

La. Me me me me.

Ex. 395.

Ex. 396. Ch. Ser. E. pages 1 and 2.

Ex. 397.

Ex. 398. Ch. Ser. E. Page 10, all.

Ex. 399.

Ex. 400.

Ex. 401.

The sharps or flats used in the key signature affect the names of the staff degrees on which they are placed. Thus if a sharp (\*) is placed on the staff degree lettered F we no longer call this degree F but F sharp. In the same manner if a flat (b) is placed on the staff degree lettered B we call this degree B flat.



Ex. 402. Ch. Ser. E. Page 11, Ex. 1.

Ex. 403.

Do re - si do. La si - ti la.

Ex. 404.

Ex. 405.

Ex. 406.

Ex. 407.

Ex. 408.

PALESTRINA.

Ex. 409.

## Ex. 410.

## Ex. 411.

A. PANSERON.

## No. 44. O, why should Life?

Music by A. MÜHLING.

(German.)

O, why should life be stained with sor - row, When

God is ev - er good and kind?

Ex. 412. Ex. 413.

Ex. 412. Ex. 413.

Ex. 414. Ex. 415.

Ex. 414. Ex. 415.

Ex. 416.

Ex. 416.

Ex. 417.

## No. 45. A Song of Birds.


Words Adapted.

1. List - en to the mu - sic Com - ing with the breeze,  
 2. They are sing - ing ear - ly, Just at break of day;  
 3. Im - i - tate the song - sters, In their pleas - ant song,

'Tis the mer - ry song - sters 'Mong the wav - ing trees,  
 Let us, with our voi - ces, Join their tune - ful lay,  
 Sing - ing ev - er clear - ly, Free - ly, full and strong.

'Tis the mer - ry song - sters 'Mong the wav - ing trees.  
 Let us, with our voi - ces, Join their tune - ful lay.  
 Sing - ing ev - er clear - ly, Free - ly, full, and strong.

## Dictation.

The key signature, G, is one sharp, which is written upon the fifth line, thus: . There is a new metric signature ( $\frac{3}{2}$ ) which means that each measure shall contain three half notes. The whole note with dot ( $\ominus$ ) in the last measure is equivalent to three half notes.

Second Reader.

## Ex. 417.

## No. 46. Come, Boys of Noble Spirit, Come!

Words by A. J. FOXWELL.  
(English.)

Melody by A. STRUTH (arr.)

1. Come, boys of no - ble spir - it, come, And join our arm - y grand; To  
2. Come, march a - long in stead-fast line, And fol-low "man by man;" Keep  
3. A - mid the shock of bat - tle-strife, And o - ver-flowing flood, We  
4. For all our con-flict is but sport, And makes us bet-ter friends; With

mark the time we have a drum, And whis-tles for our band.  
stead - y step, and all com-bine To aid the lead - er's plan.  
do not take a sin - gle life, Or shed a drop of blood!  
mirth we sea-son our re - port, And thus the mat - ter ends.

**Ex. 418.**



**Ex. 419.**



**Ex. 420.**



Second Reader.

## Ex. 421. Ch. Ser. E. Page 9, Ex. 2.



## Ex. 422.



## Ex. 423.



## Ex. 424.



## Ex. 425.

## Ex. 426.

Ex. 427. Ch. Ser. E. Page 6, all, and Page 10, Ex. 6.

Do si la do se la do si se se la.

Ex. 428.

Ex. 429.

Ex. 430.

BEETHOVEN.

Ex. 431.

Ex. 432.

Second Reader.



## Vocal Drill.

Ex. 433.

La do mi la mi do re si la. Do me sol do sol me fa re do.

Ex. 434. Ch. Ser. E. Page 1, all.

Ex. 435.

Ex. 436.

Ex. 437. Ch. Ser. E. Page 10, Exs. 1, 2, 3.

Ex. 438.

Ex. 439.

Ex. 440.

Do re si do.

Ex. 441.

La si ti la.

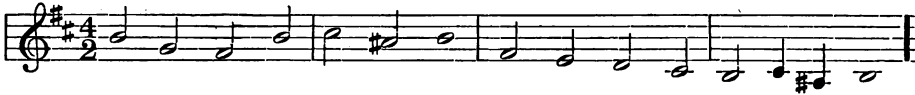
Ex. 442.

Ex. 443.

Ex. 444.



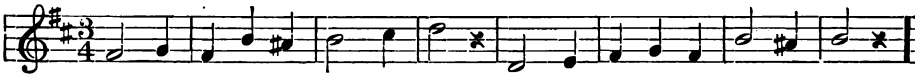
Ex. 445.



Ex. 446.



Ex. 447.



## No. 47. The Morning Breaks.

F. MENDELSSOHN-BARTHOLDY.  
(German composer, 1809-1847.)



1. The morn-ing breaks, the breeze is fair, A bark is dan-cing o'er the stream;
2. Let fav'-ring winds the can - vas swell, To friends we leave a kind fare-well;



Hearts, as the morn - ing bright, are there, And joy - ful eyes in glad - ness gleam,  
Speed on, good ship, thro' o - cean foam, And safe - ly bear us to our home,



Hearts, as the morning bright, are there, And joy - ful eyes in glad - ness gleam.  
Speed on, good ship, thro' o - cean foam, And safe - ly bear us to our home.

## Ex. 448.

Musical notation for Ex. 448, a short piece in 3/4 time with a key signature of one sharp (F#). The piece consists of two staves. The upper staff features a melody of eighth and quarter notes, while the lower staff provides a simple accompaniment of quarter notes.

## Ex. 449. Ch. Ser. E. Page 5, all.

A. PANSERON.

Musical notation for Ex. 449, a short piece in 6/8 time with a key signature of one sharp (F#). The piece consists of two staves. The upper staff features a melody of quarter and eighth notes, while the lower staff provides a simple accompaniment of quarter notes.

## No. 48. Old Winter.

Words by A. J. FOXWELL.

(English.)

Musical notation for the first part of 'Old Winter', in 2/4 time with a key signature of one sharp (F#). The piece consists of two staves. The upper staff features a melody of quarter and eighth notes, while the lower staff provides a simple accompaniment of quarter notes.

1. Old Win - ter now is pass - ing by, And o - pens wide his hand, Where  
2. Then flakes in mil - lions fly a - round, Like but - ter - flies at play; In

Musical notation for the second part of 'Old Winter', in 2/4 time with a key signature of one sharp (F#). The piece consists of two staves. The upper staff features a melody of quarter and eighth notes, while the lower staff provides a simple accompaniment of quarter notes.

stores of snow - y crys - tals lie, And strews them o'er the land.  
mer - ry dance with - out a sound, They sport the live - long day.

Ex. 450.

Example 450 is a short piece in 4/4 time with a key signature of one flat (B-flat). The treble staff begins with a quarter rest, followed by a series of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass staff starts with a whole rest, then plays a series of quarter notes: G3, A3, Bb3, C4, Bb3, A3, G3. The piece concludes with a double bar line and repeat dots.

Ex. 451.

Example 451 is in 3/4 time with a key signature of one flat. The treble staff starts with a quarter rest, followed by quarter notes: G4, A4, Bb4, G4, A4, Bb4, G4. The bass staff begins with a whole rest, then plays quarter notes: G3, A3, Bb3, G3, A3, Bb3, G3. The piece ends with a double bar line and repeat dots.

Ex. 452.

Example 452 is in 3/4 time with a key signature of one flat. The treble staff features eighth-note chords: G4-A4, G4-A4-Bb4, G4-A4-Bb4, G4-A4-Bb4, G4-A4, G4-A4, G4-A4. The bass staff starts with a whole rest, then plays quarter notes: G3, A3, Bb3, G3, A3, Bb3, G3. The piece concludes with a double bar line and repeat dots.

Ex. 453.

Example 453 is in 3/4 time with a key signature of one flat. The treble staff begins with a quarter rest, followed by quarter notes: G4, A4, Bb4, G4, A4, Bb4, G4. The bass staff starts with a whole rest, then plays quarter notes: G3, A3, Bb3, G3, A3, Bb3, G3. The piece ends with a double bar line and repeat dots.

## Ex. 454.

## No. 49. A Candlemas Song.

Words by ROBERT HERRICK.  
(English poet, 1591-1674.)

1. Kin - dle the Christmas brand, and then Till sun - set let it burn; Which,  
2. Part must be kept, wherewith to tend The Christmas log next year; And  
quench'd, then lay it up a - gain, Till Christmas next re - turn.  
where 'tis safe - ly kept, the fiend Can do no mis - chief there.

## Dictation,

This key,  $B^b$ , has for its signature two flats, which are to be written upon the third line and fourth space, thus :

The note-values and the meter are the same as in the previous lesson.

## Ex. 455.

## Ex. 456.

## No. 50. Make Thou my Spirit Pure.

Words by ALFRED, LORD TENNYSON.  
(English poet, 1809-1892.)

Make Thou my spir - it pure and clear, As are the fros - ty skies, Or  
this first snow-drop of the year, That on my bo - som lies.

Second Reader.

## Ex. 457.

Musical notation for Ex. 457, a short piece in 2/4 time with two staves. The melody is simple and rhythmic, consisting of eighth and quarter notes.

## No. 51. The Bees.

Words by A. J. FOXWELL.  
(English writer.)

Musical notation for the first system of "The Bees", including the first two lines of lyrics. The melody is in 2/4 time and features a simple, rhythmic pattern.

1. The day is clear and sun - ny, The earth is clothed with  
2. A - mid the fra - grant clo - ver, A cease - less hum is

Musical notation for the second system of "The Bees", including the next two lines of lyrics. The melody continues with a consistent rhythmic pattern.

light, And bees are seek - ing hon - ey From dawn till dew - y  
heard; By thous - ands fly - ing o - ver, The peace - ful air is

Musical notation for the third system of "The Bees", including the final two lines of lyrics. The piece concludes with a final cadence.

night, And bees are seek - ing hon - ey From dawn till dew - y night.  
stirred, By thousands fly - ing o - ver The peace - ful air is stirred.

## No. 52. A Lost Day.

Who's seen my day? 'Tis gone a - way, Nor left a trace In a - ny place.

The musical score for 'A Lost Day' consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in treble clef. Both staves are in the key of D major (two sharps) and common time (C). The lyrics are written below the vocal line.

## Ex. 458.

Exercise 458 is a two-staff piece in treble clef, key of D major, and 2/4 time. The upper staff begins with a whole rest, followed by a series of eighth and quarter notes. The lower staff provides a rhythmic accompaniment with eighth and quarter notes.

## Ex. 459.

Exercise 459 is a two-staff piece in treble clef, key of D major, and 3/4 time. The upper staff features a dotted quarter note followed by eighth notes, with asterisks marking specific notes. The lower staff has a similar rhythmic pattern with asterisks.

## Ex. 460.

Exercise 460 is a two-staff piece in treble clef, key of D major, and common time (C). The upper staff contains a melody with asterisks marking notes, and the lower staff provides a bass line with asterisks.



Ex. 461.

Ex. 462.

Ex. 461 and Ex. 462 are piano exercises in G major (one sharp) and 2/4 time. Ex. 461 consists of two staves. The right hand plays a sequence of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The left hand plays a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. Ex. 462 consists of two staves. The right hand plays a sequence of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The left hand plays a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

Ex. 463.

Ex. 463 is a piano exercise in G major (one sharp) and 6/8 time. It consists of two staves. The right hand plays a sequence of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The left hand plays a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

Ex. 464.

Ex. 464 is a piano exercise in G major (one sharp) and 4/4 time. It consists of two staves. The right hand plays a sequence of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The left hand plays a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

Ex. 465. Ch. Ser. E. Page 9, Ex. 2.

Ex. 465 is a piano exercise in G major (one sharp) and 6/8 time. It consists of two staves. The right hand plays a sequence of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The left hand plays a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

## No. 53. Whitsuntide.

Words by ROBERT HERRICK.  
(English poet, 1591-1674.)

When yew is out then birch is in, And ma - ny flow'rs be - side, Both  
of a fresh and fra-grant kind, To hon - or Whit - sun - tide.

## Ex. 466.

## Dictation.

The new key signature, A, has three sharps, placed upon the fifth line, third space, and space above the staff, thus :

a.                      b.                      c.

## Ex. 467.

## No. 54. A Prayer.

Words by ROBERT BURNS.  
( Scottish poet, 1759-1796.)

1. Oh, Thou great Be - ing, what Thou art Sur-pass - es me to know; Yet  
2. But if I must af - flict - ed be, To suit some wise de - sign; Then

sure I am, that known to Thee, Are all Thy works be - low.  
man my soul with firm re - solves To bear and not re - pine.

## Ex. 468.

## Ex. 469.

## No. 55. The Moon.

Words Adapted.

1. Ar-rayed in robes of silver light      I move amid the orbs of night, A  
 2. In still ma-jes-tic silence deep,      A-long my starry course I sweep; The  
 3. The glowing sun, with lordly grace,      Delights to look upon my face; He

queen with un-dis-puted sway,      When dark-ness conquers flying day.  
 pass-ing years assail in vain,      My beams a constant joy remain.  
 rules the day with golden light,      With sil - ver beams I rule the night.

Second Reader.

## No. 56.

## Happy Joe.

The chil-dren call me hap-py Joe, And would you now the reason know? It

is be-cause, in work or play, I still am mer-ry all the day, I

still am mer-ry all the day, all the day, all the day, It

is be-cause, in work or play, I still am mer-ry all the day.

Ex. 470.

Musical notation for Example 470, featuring a treble and bass staff in 4/4 time with a key signature of two flats. The treble staff contains a melodic line with eighth and quarter notes, while the bass staff provides a simple harmonic accompaniment.

Ex. 471.

Musical notation for Example 471, featuring a treble and bass staff in 4/2 time with a key signature of two flats. The treble staff has a melodic line with quarter and eighth notes, and the bass staff has a simple accompaniment.

Ex. 472.

Ex. 473.

Musical notation for Examples 472 and 473, featuring a treble and bass staff with a key signature of two flats. Example 472 is in 4/4 time, and Example 473 is in 3/8 time. The notation includes various note values and rests.

Ex. 474.

Musical notation for Example 474, featuring a treble and bass staff in 6/8 time with a key signature of two flats. The treble staff contains a melodic line with eighth and quarter notes, and the bass staff provides a simple accompaniment.

## No. 57. The May Pole.

Words by ROBERT HERRICK.  
(English poet, 1591-1674.)

The May - pole is up, Now give me the cup; I'll  
drink to the gar - lands a - round it; But first un - to those Whose  
hands did com - pose The glo - ry of flow - ers that crown'd it.

## Dictation:

The new key,  $A_b$ , has four flats for its signature. They are placed upon the third line, fourth space, second space, fourth line, thus:

a.                      b.                      c.

## Ex. 475.

## No. 58. The Lowland Home.

Suabian Air.

Down in the vale be-low How mild and fair! Here but the bit - ter sloe,

There grapes and peaches grow, Fra-grant and soft the air. Would I were there!

## No. 59. How many Miles?

Nursery Rhyme.

How ma - ny miles to ba - by-land? A - ny one can tell,

Up one flight, To your right, Please to ring the bell.



## No. 60.

## Picture Books in Winter.

Words by R. L. STEVENSON.

(Scottish author. 1850-1894.)

Ch. Ser. E. Page 5, all.

Sum - mer fad - ing, win - ter comes. Frost-y mornings, ting-ling thumbs.

Win - dow rob - ins, win - ter rooks. And the pic-ture sto - ry-books.

Wa - ter now is turned to stone. Nurse and I can walk up-on;

Still we find the flow-ing brooks. In the pic-ture sto - ry-books.

## No. 61. The Naughty Brooklet.

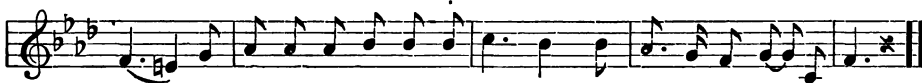
CARL REINÖCKE.

(German composer, 1827—.)

Words Adapted.



1. Oh! brook-let with wa - ters of sil - ver, That sing as they rip - ple a -  
 2. Oh! brook-let with wa - ters of sil - ver, Now what have I done to you



long, As if on the earth they had never, A single thing done in the wrong.  
 pray? To speed through the meadow and garden, And sweep all my flow'rs a-way.

## Ex. 476.



## Ex. 477.



Second Reader.

Ex. 478.

Musical notation for Example 478, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4. The key signature has three sharps (F#, C#, G#). The melody in the treble staff consists of eighth-note chords and single notes, while the bass staff provides a steady eighth-note accompaniment.

Ex. 479.

Musical notation for Example 479, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4. The key signature has three sharps (F#, C#, G#). The melody in the treble staff features dotted rhythms and rests, while the bass staff has a simple eighth-note accompaniment.

Ex. 480.

Musical notation for Example 480, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4. The key signature has three sharps (F#, C#, G#). The melody in the treble staff includes dotted rhythms and rests, with a specific note marked with an asterisk (\*). The bass staff has a simple eighth-note accompaniment.

Ex. 481.

Musical notation for Example 481, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 2/2. The key signature has two flats (Bb, Eb). The melody in the treble staff consists of half-note chords, while the bass staff provides a steady half-note accompaniment.

## No. 62.

## The Bees.

For months of win - try leis - ure, The bees, re - qui - tal make, And  
loads of sum - mer treas - ure From na - ture's store they take.

The musical score for 'The Bees' is written for piano. It consists of two systems of music. The first system has two staves: the upper staff is the right hand and the lower staff is the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The melody is in the right hand, and the accompaniment is in the left hand. The second system also has two staves, continuing the melody and accompaniment. The piece ends with a double bar line.

## No. 63.


## O Thou, who kindly dost provide.

Words by ROBERT BURNS.  
(Scottish poet, 1759-1796.)

1. Oh Thou, who kindly dost pro-vide For ev - 'ry creature's want! We  
2. And, if it please Thee, heav'nly guide, May never worse be sent; But  
bless Thee, God of na - ture wide, For all Thy goodness lent.  
wheth - er grant - ed or de - nied, Lord, bless us with con - tent.

The musical score for 'O Thou, who kindly dost provide' is written for piano. It consists of two systems of music. The first system has two staves: the upper staff is the right hand and the lower staff is the left hand. The key signature has three sharps (F#, C#, G#), and the time signature is common time (C). The melody is in the right hand, and the accompaniment is in the left hand. The second system also has two staves, continuing the melody and accompaniment. The piece ends with a double bar line.

### Dictation.

The signature of the new key, B, is five sharps. They are placed on the fifth line, third space, space above the staff, fourth line, and second space, thus: 


a. 

b. 


c. 

### No. 64. Song from "Pippa Passes."

Words by ROBERT BROWNING.  
(English author, 1812-1889.)



The year's at the spring, And day's at the morn;



Morn - ing's at seven; The hill-side's dew-pearled; The



lark's on the wing; The snail's on the thorn;



God's in His heaven— All's right with the world.

Ex. 482.

Musical notation for Ex. 482. The piece is in common time (C) and consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and quarter notes, including some beamed eighth notes. The lower staff (bass clef) provides a piano accompaniment with chords and moving lines.

Ex. 483.

Musical notation for Ex. 483. The piece is in 3/4 time and consists of two staves. The upper staff (treble clef) features a melodic line with eighth and quarter notes, some beamed eighth notes, and a final measure with a fermata. The lower staff (bass clef) provides a piano accompaniment with chords and moving lines.

Musical notation for Ex. 484. The piece is in common time (C) and consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and quarter notes, including some beamed eighth notes. The lower staff (bass clef) provides a piano accompaniment with chords and moving lines.

Ex. 484.

Musical notation for Ex. 484. The piece is in 2/2 time and consists of two staves. The upper staff (treble clef) features a melodic line with half and quarter notes, including some beamed eighth notes. The lower staff (bass clef) provides a piano accompaniment with chords and moving lines.

Ex. 485.

Ex. 485 is a short piece in 2/4 time with a key signature of two flats (B-flat and E-flat). The treble staff begins with a quarter rest, followed by a series of eighth-note chords and single notes. The bass staff starts with a quarter rest, then plays a simple eighth-note accompaniment. Both staves end with a double bar line and repeat dots.

Ex. 486.

Ex. 486 is in 3/4 time with a key signature of two flats. The treble staff features a melody of quarter notes and half notes. The bass staff provides a steady accompaniment of quarter notes. The piece concludes with a double bar line and repeat dots.

Ex. 487.

Ex. 487 is in common time (C) with a key signature of two flats. The treble staff contains a melody of quarter and eighth notes. The bass staff has a simple accompaniment of quarter notes. The exercise ends with a double bar line and repeat dots.

Ex. 488.

Ex. 488 is in 2/4 time with a key signature of two flats. The treble staff features a melody of quarter notes and eighth notes. The bass staff has a simple accompaniment of quarter notes. The piece concludes with a double bar line and repeat dots.

Ex. 489.

Theme Selected.

Ex. 490.

Ex. 491.

Ex. 492. Ch. Ser. E. Page 9, Ex. 2.

FRANZ ABT.

Second Reader.



## No. 65. In Woods is Peace.

Ch. Ser. E. Page 11, Ex. 1.

*Slowly and softly.*

Music by FRANZ ABT.

(German composer, 1819-1885.)

1. In woods is peace, . . . and in woods re -  
 2. In woods is peace, . . . and in woods re -  
 3. In woods is peace, . . . and in woods re -

pose. . . The trees' light mur - mur the foun - tain knows, the  
 pose. . . Come, mark what beau - ty the woods en - close, the  
 pose. . . For thee the sun in his splen - dor glows, in

*Louder.*

foun - tain . . . knows;      The birds keep sing - ing on  
 woods    en - close:      The trees their shad - ows a -  
 splen - dour . . . glows;      And thou may'st rest thee with

Second Reader.

ev - er - y spray, The bees are hum - ming the  
 round thee ex - tend, The flow'rs their o - dours to  
 moss for thy bed, And heaven's blue arch as a

whole of the day; In woods is peace and re -  
 glad - den thee lend; In woods is peace and re -  
 roof o - ver - head; In woods is peace and re -

*softly.*

pose, . . . is peace . . . and re - pose, . . . In

*slower to the end.*

woods is peace and re - pose, is peace and re - pose.

## No. 66. Sleep, my Darling Dolly.

Words by A. J. FOXWELL.

Music by G. NAKONZ.

*Tranquilly.*

1. Sleep, my dar - ling dol - ly! Play would now be fol - ly; In your soft and  
 2. What if on the oak, there, Ra - vens sit and croak there? You can nothing  
 3. Smut, the dog, is bark - ing, Some new footstep mark - ing; But whatev - er  
 4. Let not night a - larm you, Darkness will not harm you; Sleep in peace, and

*p*

*Softly*

qui - et bed Rest your pret - ty flax - en head, Lie still and slum - ber, and  
 have to fear, You are safe - ly shelter'd here, Lie still and slum - ber, and  
 he may do, He will nev - er in - jure you! Lie still and slum - ber, and  
 morn - ing bright Soon will come to give you light; Lie still and slum - ber, and

*p*

slum - ber.  
 slum - ber.  
 slum - ber.  
 slum - ber.

*pp*

## No. 67. O Welcome, Sweet Snow-drop.

Words Adapted.

Music by G. NAKONZ.  
(German.)

O wel - come, sweet snow - drop so pearl - y, Brave



her - ald of the spring! Who com - est to us



ear - ly, With hap - py news to bring: Say



will thou not feel lone - ly A - mid the waste of



snow, Where thy pure pet - als on - ly, Have dared their bloom to



show? Where thy pure pet-als on - ly, Have dared their bloom to show?

## No. 68. Evening Song.

Music by F. SILCHER.  
(German composer, 1789-1860.)

*Softly.*

1. The sun gives forth his wan-ing light, While slow-ly  
2. Ere Thou, O Lord, dost close mine eyes, My voice to

sink-ing from our sight; He smiles a-dieu to  
Thee in prayer shall rise: "O Heaven-ly Fa-ther,

sky and plain, Like one who'll soon re-turn a-gain!  
draw Thou near - From out my night let morn ap-pear!"

Ex. 493.

## No. 69. The Children's Birthday Gift.

Music by F. SILCHER.  
(German composer, 1789-1860.)

*Joyously, but not too fast.*

1. This neck - let take, dear moth - er, On this thy day of  
 2. It is no gold - en neck - let, No cord of fab - ric  
 3. 'Twill soothe thy heart in sor - row, How deep so e'er the

birth; More firm than a - ny oth - er, More firm than a - ny  
 rare; By God's own hand 'tis wo - ven, By Gods own hand 'tis  
 wound; See, 'tis our arms dear moth - er, See, 'tis our arms, dear

oth - er That man can forge on earth!  
 wo - ven To clasp thy neck so fair!  
 moth - er, That fond - ly clasp thee round!

## No. 70.

## Summer.

Words by FRANK HENRIETTA.

Music by JOSEPH HAYDN (adapted).  
(German composer, 1732-1809.)*Slowly.*

1. Now sum - mer flow'rs a - dorn the  
 2. Each smil - ing field doth rich - ness  
 3. In wood - lands green glad groups are

bow'rs With gems, with gems both rich and  
 yield In wealth, in wealth of rip' - ning  
 seen, The young, the young, the old, and

rare; The per - fum'd breeze sighs through the  
 grain, That wav - eth free, like a rest - less  
 gray; They think not of care whilst they lin - ger

trees - All earth, all earth looks bright and  
 sea, Wide o'er, wide o'er the check - er'd  
 there Be - neath, be - neath the haw - thorn



fair. From hill and dell, from field and  
 plain. The crystal streams glance in the  
 spray. Glad time of the year, to all hearts so  
 fell, Sweet songs, sweet songs of praise we  
 beams Of Phoebus', Phoebus' rays so  
 dear, Oh! tarry, tarry yet a -  
 hear, Whose varied notes, from tiny  
 bright; Like threads of gold, by wood or  
 while, To bless the weary, with looks so  
 throats, Make glad, make glad the listening ear.  
 wold, They speed, they speed their onward flight.  
 cheer-y, And bonnie, bonnie, win some smile.



## No. 71. How Pure the Peaceful Pleasure.

Words by A. J. FOXWELL.

Music by GACKSTATTER.

1. How pure the peace - ful pleas - ure These  
 2. This calm, so sweet and ho - ly, Is  
 3. His name, for ev - er gra - cious, Shall  
 4. O bless - ed boon to na - ture! O

sa - cred hours af - ford, Which mark, in heav'n-taught  
 grant - ed to re - cord, In hearts sin - cere and  
 one day be a - dor'd Through-out the earth so  
 glo - ry and re - ward! When comes to ev - 'ry

meas - ure, The Sab - bath of the Lord!  
 low - ly, The "se - cret" of the Lord!  
 spa - cious, The tem - ple of the Lord!  
 crea - ture The pres - ence of the Lord!

Ex. 494. Ch. Ser. E. Page 10, Ex. 6.

Ex. 495. Ch. Ser. E. Page 11, Ex. 1.

Ex. 496. Ch. Ser. E. Page 11, Ex. 1.

Ex. 497.

Ex. 498.

## Ex. 499.

Ex. 499 consists of two systems of piano accompaniment. The first system has two staves: the upper staff is in treble clef with a B-flat key signature and common time, containing chords with asterisks; the lower staff is in bass clef with a B-flat key signature and common time, containing a melodic line. The second system also has two staves: the upper staff is in treble clef with a B-flat key signature and common time, containing chords with asterisks; the lower staff is in bass clef with a B-flat key signature and common time, containing a melodic line.

## Ex. 500.

Ex. 500 consists of two systems of piano accompaniment. The first system has two staves: the upper staff is in treble clef with a D major key signature and common time, containing chords with a circled '3' above the final measure; the lower staff is in bass clef with a D major key signature and common time, containing a melodic line. The second system also has two staves: the upper staff is in treble clef with a D major key signature and common time, containing chords; the lower staff is in bass clef with a D major key signature and common time, containing a melodic line.

## Ex. 501.

Melody by NIELS W. GADE (arr.).  
(Danish composer, 1817-1890.)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. It contains a melody of eighth and quarter notes, with some notes beamed together. The lower staff is in bass clef with the same key signature and time signature, providing a simple accompaniment of quarter notes.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, featuring some chords and a repeat sign. The lower staff continues the accompaniment with quarter notes.

The third system of musical notation consists of two staves. The upper staff continues the melody, including a measure with a sharp sign (F#) and a measure with a cross (x). The lower staff continues the accompaniment with quarter notes.

The fourth system of musical notation consists of two staves. The upper staff concludes the melody with a double bar line. The lower staff concludes the accompaniment with a double bar line.

Ex. 502.

The first system of Ex. 502 consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melodic line with quarter and eighth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes.

The second system of Ex. 502 continues the two-staff notation. The upper staff features a melodic line with a triplet of eighth notes and concludes with a double bar line and repeat signs. The lower staff continues the accompaniment with quarter and eighth notes, also ending with a double bar line and repeat signs.

Ex. 503.

The first system of Ex. 503 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes.

The second system of Ex. 503 continues the two-staff notation. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes, and concludes with a double bar line and repeat signs. The lower staff continues the accompaniment with eighth and sixteenth notes, also ending with a double bar line and repeat signs.

Ex. 504.

First system of musical notation for Ex. 504. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It contains four measures of music, each starting with a dotted quarter note followed by an eighth note, then a quarter rest, and ending with a quarter note. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music with eighth and quarter notes.

Second system of musical notation for Ex. 504. The upper staff continues with eighth-note chords in a descending sequence. The lower staff continues with eighth and quarter notes, ending with a quarter rest and a quarter note.

Ex. 505.

First system of musical notation for Ex. 505. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It contains four measures of music, including a quarter rest, a quarter note, and a quarter note with a slur. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music with eighth and quarter notes.

Second system of musical notation for Ex. 505. The upper staff continues with eighth-note chords in a descending sequence. The lower staff continues with eighth and quarter notes, ending with a quarter rest and a quarter note.

Second Reader.

## SECTION II.

## PATRIOTIC AND DEVOTIONAL SONGS.

## No. 72. March of the Men of Harlech.

Words by WILLIAM DUTHIE.

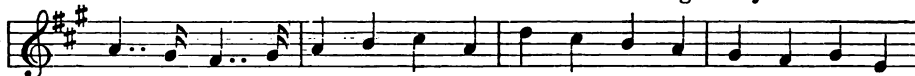
Welsh National Song.



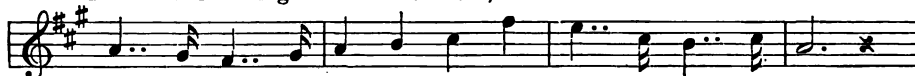
1. Men of Har-lech! In the hol-low, Do ye hear, like rush-ing bil-low,  
2. Rock-y steeps and pass-es nar-row, Flash with spear and flight of ar-row;



Wave on wave that surg-ing fol-low, Bat-tle's dis-tant sound?  
Who would think of death or sor-row? Death is glo-ry now!



'Tis the tramp of Sax-on foe-men, Sax-on spear-men, Sax-on bow-men,  
Hurl the reel-ing horseman o-ver, Let the earth dead foe-men cov-er!



Be they knights, or hinds, or yeo-men, They shall bite the ground!  
Fate of friend, of wife, of lov-er, Trem-bles on a blow!



Loose the folds a-sun-der, Flag we con-quer un-der! The pla-cid sky now  
Strands of life are riv-en; Blow for blow is giv-en, In dead-ly lock, or



bright on high Shall launch its bolts in thun-der! On-ward! 'tis our  
bat-tle shock, And mer-cy shrieks to heav-en! Men of Har-lech



coun-try needs us, He is brav-est, he who leads us!  
young or hoar-y, Would you win a name in sto-ry!



Hon-or's self now proud-ly heads us! Free-dom! God, and Right.  
Strike for home, for life, for glo-ry! Free-dom! God, and Right!

## No. 73. Lead, Kindly Light.

Words by JOHN HENRY NEWMAN.  
(English, 1801-1891.)

Music by J. B. DYKES.  
(English, 1827-1876.)

1. Lead, kindly Light! a - mid th' en - cir - cling gloom, Lead Thou me

The first system of music features a piano accompaniment with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody is written in the treble clef, starting with a quarter note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

on; The night is dark, and I am far from home, Lead Thou me

The second system continues the melody and piano accompaniment. The melody includes a dotted quarter note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment maintains the same harmonic structure.

on; Keep Thou my feet; I do not ask to see . . .

The third system continues the melody and piano accompaniment. The melody includes a dotted quarter note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment maintains the same harmonic structure.

The dis - tant scene; one step e - nough for me. A - - MEN.

The fourth system concludes the piece. The melody includes a dotted quarter note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment maintains the same harmonic structure. The system ends with a double bar line.



## No. 74.

## The Star-Spangled Banner.

FRANCIS SCOTT KEY.

(American author, 1779-1843.)



1. O say, can you see, by the dawn's ear - ly  
 2. When our land is il - lumed with Lib - er - ty's



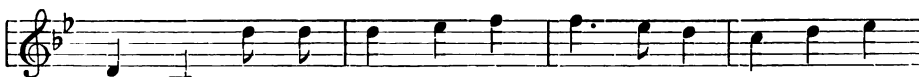
light, What so proud - ly we hailed at the twi-ght's last  
 smile, If a foe from with - in strike a blow at her



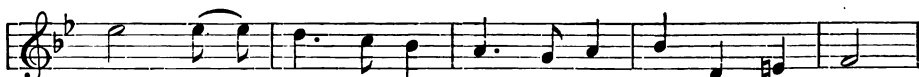
gleam - ing? Whose stripes and bright stars thro' the per - il - ous  
 glo - ry, Down, down, with the trai - tor that dares to de -



fight O'er the ram - parts we watched were so gal - lant - ly  
 file The flag of her stars, and the page of her



stream - ing. And the rock - ets' red glare, the bombs burst - ing in  
 sto - ry. By the mil - lions un - chained, who our birth - right have



air, Gave proof thro' the night that our flag was still there.  
 gained, We will keep her bright bla - zon for - ev - er un - stained!

CHORUS.

O say, does that star-span-gled ban-ner yet wave O'er the  
And the star-spangled ban-ner in tri-umph shall wave While the

land of the free and the home of the brave?  
land of the free is the home of the brave!

### No. 75. Heavenly Father, Sovereign Lord.

Words from "Songs for the Sanctuary," No. 889.

FELIX MENDELSSOHN.

(German composer, 1809-1847.)

1. Heaven-ly Fa-ther, sov'reign Lord, Be Thy glo-rious name a-dored!
2. Though un-wor-thy, Lord, Thine ear, Deign our hum-ble songs to hear;
3. While on earth ordained to stay, Guide our foot-steps in Thy way,
4. Then with an-gel harps a-gain We will wake a no-bler strain;

Lord, Thy mer-cies nev-er fail; Hail ce-les-tial good-ness, hail.  
Pur-er praise we hope to bring, When a-round Thy throne we sing.  
Till we come to dwell with Thee, Till we all Thy glo-ry see.  
There, in joy-ful songs of praise, Our tri-umph-ant voi-ces raise.

## No. 76. Hail Columbia!

Words by JOSEPH HOPKINSON.  
(American author, 1770-1842.)



1. Hail, Co - lum - bia! hap - py land! Hail, ye he - roes,  
2. Im - mor - tal pa - triots, rise once more! De - fend your rights, de -



heav'n-born-band! Who fought and bled in Freedom's cause, Who fought and bled in  
fend your shore! Let no rude foe with im-pious hand, Let no rude foe with



Free - dom's cause, And when the storm of war was gone, En -  
im - pious hand, In - vade the shrine where sa - cred lies Of



joyed the peace your val - or won. Let in - de-pen-dence be our boast,  
toil and blood the well-earn'd prize. While off - 'ring peace, sin-cere and just, In



Ev - er mind - ful what it cost; Ev - er grate - ful  
Heav'n we place a man - ly trust, That truth and jus - tice



for the prize, Let its al - tar reach the skies.  
shall pre - vail, And ev - 'ry scheme of bon - dage fail.



Firm, u - nit - ed, let us be, Ral - lying round our lib - er - ty!

As a band of brothers joined, Peace and safety we shall find.

## No. 77.

## America.

The poem by S. F. SMITH.  
(American writer, 1808—.)

HENRY CAREY (?).

1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,  
2. My na - tive coun - try, thee— Land of the no - ble free—  
3. Let mu - sic swell the breeze, And ring from all the trees,  
4. Our fa - ther's God to Thee, Au - thor of lib - er - ty,

Of thee I sing; Land where my fa - thers died! Land of the  
Thy name I love; I love thy rocks and rills, Thy woods and  
Sweet free-dom's song; Let mor - tal tongues a-wake; Let - all that  
To Thee we sing; Long may our land be bright With free-dom's

Pil - grim's pride! From ev - 'ry moun - tain side Let free-dom ring.  
tem - pled hills; My heart with rap - ture thrills Like that a - bove.  
breaths par-take; Let rocks their si - lence break, The sound pro - long.  
ho - ly light; Pro - tect us by Thy might, Great God, our King.

## No. 78.

## Come, Thou Almighty King.

(ITALIAN HYMN.)

The poem by CHARLES WESLEY.  
(English writer, 1708-1788.)

Music by FELICE GIARDINI.  
(Italian composer, 1716-1796.)

1. Come, Thou al - might - y King, Help us Thy name - to sing,  
2. Come, Thou in - car - nate Word, Gird on Thy might - y sword,

Help us to praise. Fa - ther all glo - ri - ous, O'er all vic -  
Our prayer at - tend. Come and Thy peo - ple bless, And give Thy

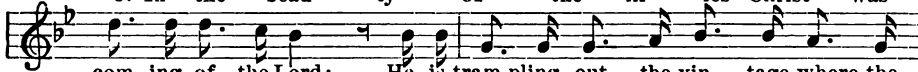
to - ri - ous, Come and reign o - ver us, An - cient of days.  
word suc - cess; Spir - it of ho - li - ness, On us de - scend.

## No. 79. Battle Hymn of the Republic.

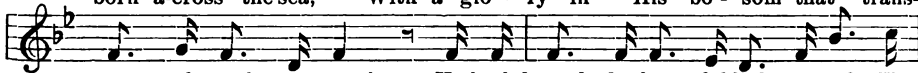
Words by JULIA WARD HOWE.  
(American writer, 1819—.)



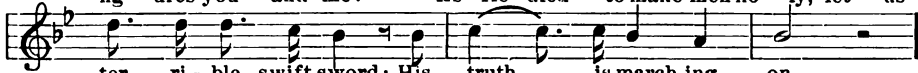
1. Mine eyes have seen the glo - ry of the  
2. I have seen Him in the watch - fires of a  
3. I have read a fe - ry gos - pel writ in  
4. He has sound - ed forth the trump - et that shall  
5. In the beau - ty of the lil - ies Christ was



com - ing of the Lord; He is tram - pling out the vin - tage where the  
hun - dred cir - cling camps; They have build - ed Him an al - tar in the  
burnished rows of steel: "As ye deal with My con - tem - ners, so with  
nev - er call retreat; He is sift - ing out the hearts of men be -  
born a - cross the sea, With a glo - ry in His bo - som that trans -



grapes of wrath are stored; He hath loosed the fate - ful lightning of His  
eve - ning dews and damps; I can read His righteous sentence by the  
you My grace shall deal:" Let the He - ro born of wo - man crush the  
fore His judg - ment seat: Oh, be swift, my soul, to an - swer Him! be  
fig - ures you and me: As He died to make men ho - ly, let us



ter - ri - ble swift sword; His truth is march - ing on.  
dim and far - ing lamps: His day is march - ing on.  
ser - pent with his heel, Since God is march - ing on.  
ju - bi - lant, my feet! Our God is march - ing on.  
die to make men free, While God is march - ing on.

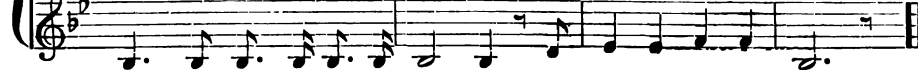
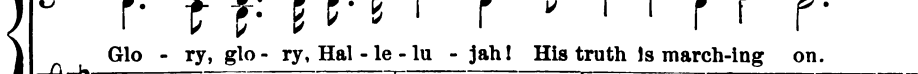
CHORUS.



Glo - ry, glo - ry, Hal - le - lu - jah! Glo - ry, glo - ry, Hal - le - lu - jah!



Glo - ry, glo - ry, Hal - le - lu - jah! His truth is march - ing on.



Second Reader.

## No. 80.

## God ever Glorious.

Words by S. F. SMITH.  
(American author, 1808—.)

(RUSSIAN HYMN.)

Music by ALEXIS T. I. WOFF.  
(Russian composer, 1799-1870.)

1. God ev - er glo - ri - ous! Sov - 'reign of na - tions,  
2. Still may Thy bless - ing rest, Fa - ther most Ho - ly,

Wav - ing the ban - ner of Peace o'er the land;  
O - ver each moun - tain, rock, riv - er, and shore;

Thine is the vic - to - ry, Thine the sal - va - tion,  
Sing Hal - le - lu - jah! Shout in ho - san - nas!

Strong to de - liv - er Own we Thy hand.  
God keep our coun - ry Free ev - er - more.

No. 81.

O Paradise.

Words by F. W. FABER.  
(English writer, 1815-1863.)

Music by J. BARNBY.  
(English composer, 1838—.)

1. O Par - a - dise! O Par - a - dise! Who doth not crave for  
 2. O Par - a - dise! O Par - a - dise! The world is grow-ing  
 3. O Par - a - dise! O Par - a - dise! Where-fore doth death de -  
 4. O Par - a - dise! O Par - a - dise! I want to sin no

rest? Who would not seek the hap - py land, Where they that loved are  
 old; Who would not be at rest and free, Where love is nev - er  
 lay? Bright death, that is the wel - come dawn Of our e - ter - nal  
 more; I want to be as pure on earth As on thy spot-less

blest? Where loy - al hearts and true, Stand ev - er in the  
 cold? Where loy - al hearts and true, Stand ev - er in the  
 day. Where loy - al hearts and true, Stand ev - er in the  
 shore. Where loy - al hearts and true, Stand ev - er in the

light, All rapture thro' and thro' In God's most ho - ly sight. A - MEN.

Second Reader.

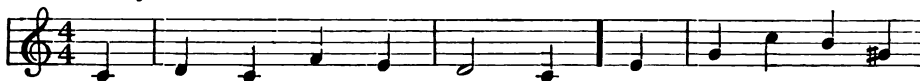


## No. 82.

## Jerusalem the Golden.

Words by BERNARD OF CLUNY.

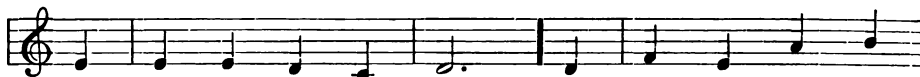
ALEXANDER EWING.



1. Je - ru - sa - lem the gold - en, With milk and hon - ey  
 2. They stand those halls of Zi - on, All ju - bi - lant with  
 3. There is the throne of Da - vid, And there, from care re -



blest: Be - neath thy con - tem - pla - tion,  
 song, And bright with many an an - gel,  
 leased, The song of them that tri - umph,



Sink heart and voice op - pressed. I know not, oh, I  
 And all the mar - tyr throng. The Prince is ev - er  
 The shout of them that feast. And they, who with their



know not, What joys a - wait me there; What  
 in them, The day - light is se - rene; The  
 Lead - er, Have con - quered in the fight, For



ra - dian - cy of glo - ry, What light be - yond com - pare.  
 pas - tures of the bless - ed Are decked in glo - rious sheen.  
 ev - er and for - ev - er Are clad in robes of white.

## No. 83. Portuguese Hymn.

Words by JAMES MONTGOMERY.  
(Scotch poet, 1771-1854.)

Music by J. READING.  
(English composer, 1645-1692.)

1. The Lord is my shep - herd, no want shall I know; I  
2. Let good - ness and mer - cy, my boun - ti - ful God, Still

feed in green pas - tures; safe fold - ed I rest; He lead - eth my soul where the  
fol - low my steps till I meet Thee a - bove; I seek by the path which my

still wa - ters flow, . Re - stores me when wand - ring, re -  
fore - fa - thers trod, . Thro' the land of their so - journ, Thy

deems when op - press'd, Re - stores me when wand - ring, redeems when oppress'd.  
king - dom of love, Thro' the land of their so - journ, Thy kingdom of love.

## No. 84.

## Praise the Lord.

(AUSTRIAN HYMN.)

Words by Bishop RICHARD MANT.  
(British writer, 1776-1848.)

Music by JOSEPH HAYDN.  
(German composer, 1732-1809.)

1. Praise the Lord! ye heav'ns adore Him, Praise Him, an-gels in the height; Sun and  
2. Praise the Lord! for He is glo-rious, Nev-er shall His prom-ise fail; God hath

moon, re-joice be-fore Him; Praise Him, all ye stars of light! Praise the  
made His saints vic-tor-ious, Sin and death shall not pre-vail. Praise the

Lord for He hath spok-en; Worlds His might-y voice o-beyed.  
God of our sal-va-tion, Hosts on high His power pro-claim;

Laws which nev-er shall be bro-ken, For their guid-ance He hath made.  
Heaven and earth and all cre-a-tion, Laud and mag-ni-fy His name.

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1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the integrity of the financial system and for the ability to detect and prevent fraud.

2. The second part of the document outlines the various methods used to collect and analyze data. It describes the use of statistical techniques to identify trends and anomalies in the data, and the importance of using reliable sources of information.

3. The third part of the document discusses the role of the auditor in the process. It explains that the auditor's primary responsibility is to provide an independent and objective assessment of the financial statements. This involves a thorough review of the records and the application of professional judgment.

4. The fourth part of the document addresses the challenges faced by auditors in the modern business environment. It highlights the increasing complexity of financial transactions and the need for auditors to stay current in their knowledge and skills.

5. The fifth part of the document discusses the importance of communication in the auditing process. It notes that auditors must be able to effectively communicate their findings to management and the board of directors, and to provide clear and concise reports.

6. The sixth part of the document discusses the role of technology in auditing. It notes that the use of computer-aided auditing techniques (CAATs) has become increasingly common, and that these tools can significantly improve the efficiency and effectiveness of the audit process.

7. The seventh part of the document discusses the importance of ethics in auditing. It notes that auditors must adhere to a strict code of ethics and must be able to resist pressure from management to compromise their independence.

8. The eighth part of the document discusses the importance of continuous learning and professional development for auditors. It notes that the auditing profession is constantly evolving, and that auditors must stay current in their knowledge and skills through ongoing education and training.

9. The ninth part of the document discusses the importance of transparency and accountability in the auditing process. It notes that the public has a right to know how the financial statements are prepared and audited, and that auditors must be held accountable for their actions.

10. The tenth part of the document discusses the importance of collaboration and teamwork in auditing. It notes that auditors often work in teams, and that effective communication and collaboration are essential for the success of the audit process.

The document also includes a detailed discussion of the various types of audits that are performed, including financial statement audits, operational audits, and compliance audits. It also discusses the various standards and regulations that govern the auditing profession, and the role of professional organizations in setting and enforcing these standards.

In addition, the document includes a section on the importance of risk management in auditing. It notes that auditors must be able to identify and assess the risks associated with the financial statements, and that they must be able to provide recommendations to management to help them manage these risks.

The document also includes a section on the importance of the audit trail. It notes that the audit trail is a critical component of the auditing process, and that it provides a clear and concise record of all the work that has been done during the audit.

Finally, the document includes a section on the importance of the audit report. It notes that the audit report is the final product of the auditing process, and that it provides a clear and concise summary of the auditor's findings and recommendations.

The document concludes with a summary of the key points discussed throughout the text. It emphasizes that the auditing profession is a vital part of the financial system, and that it plays a critical role in ensuring the integrity and transparency of the financial statements.

It also notes that the auditing profession is constantly evolving, and that auditors must stay current in their knowledge and skills through ongoing education and training. Finally, it emphasizes the importance of ethics, transparency, and accountability in the auditing process, and the need for auditors to be held accountable for their actions.

The document is intended to provide a comprehensive overview of the auditing process, and to serve as a resource for auditors, students, and anyone interested in the field.









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By

Frederic H. Ripley and Thomas Tapper

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